paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

Issue 6 US$1.50 Summer 2015

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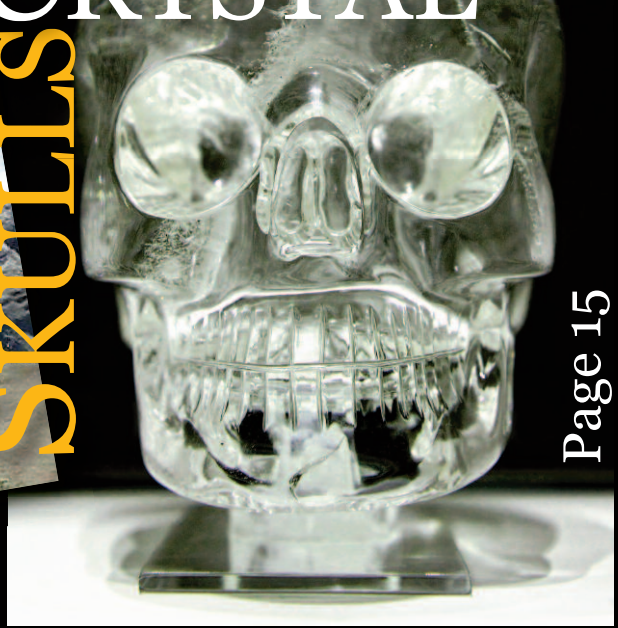

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Eisengruber Publishing

Letter from the Editor

Dear readers,

First of all, my apologies for the slight delay of the Summer Issue of PaleoSeti Magazine. But here it is!

As we head into the second half of 2015, I would like to thank you all for the continued support. We received many emails about the delay of the new issue which shows us that each issue is very much anticipated by our readers. Currently, the monthly download count is about 4500 copies per month. While I'm proud that PaleoSeti Magazine is held in such high regard with our readers, I'm much more thrilled that the interest in new theories about our ancient past is alive and well.

How important it is to keep the interest in our past alive by any means possible is shown by the mindless destruction of irretrievable cultural heritage in the Middle East, the cradle of civilization. The news of the destruction of UNESCO World heritage sites, like Palmyra, Nimrud and others, strikes my heart like a knife. To me, it is unimaginable how people can be so ashamed of their own identity that they think they have to destroy their own history. Growing up in Germany, and closely exposed to its special history, the actions that take place in the Middle East can only be compared with Hitler's "Nero-order" of 1944 to 1945, in which he ordered the destruction of Germany because he was convinced that the German people had no right to exist anymore.

While back then the madness was stopped by allied troops, today we don't seem to be as lucky as nobody wants to take on this task if it's not about oil. So it's up to all of us to educate the young people, educate them about our past in the borderless internet, and keep the wonders alive. Ultimately, it has to be them that tell their crazy leaders: "No, I won't destroy our heritage, and you can go to whatever hell you dreamed up!"

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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Feedback and Contributions:
PaleoSeti Magazine welcomes feedback. We would love to introduce a "Letters to the Editor" section in our next issue. Please send your feedback to the above Email address. Please keep your feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about.

The articles in this issue do not necessarily reflect the opinion of the publisher.

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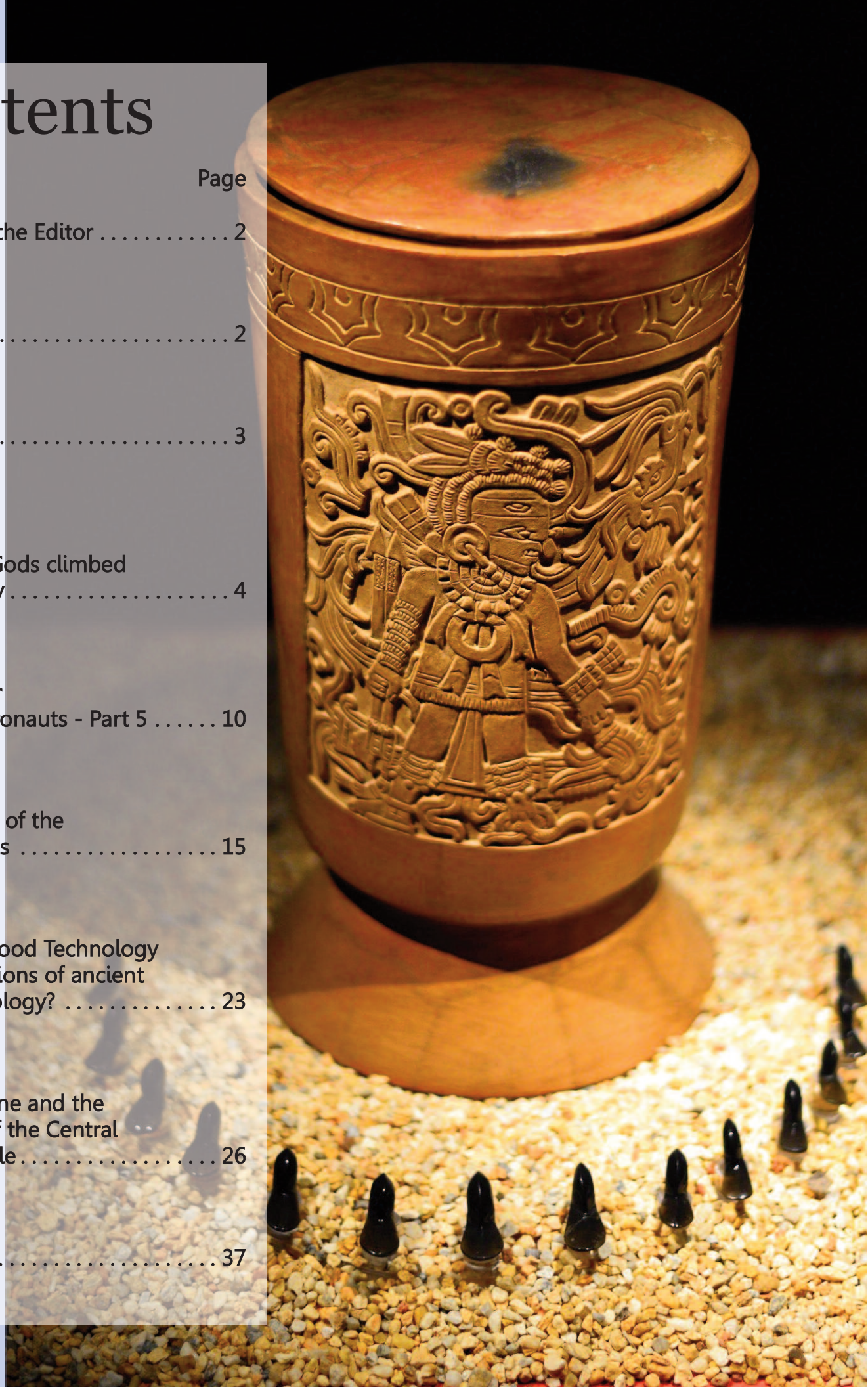
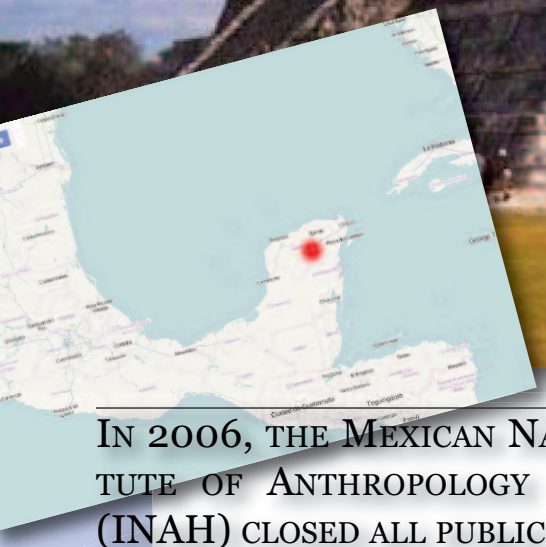


Where the gods climbed from the Sky

Itza Chichen



In 2006, the Mexican National Institute of Anthropology and History (INAH) closed all public access to the Pyramid of Kukulkan. Nobody can climb or enter the interior of the pyramid any longer. Therefore, some of the images presented here are of historic value.

Article by Herbert Eisengruber

One of the most enigmatic sites in Mexico is Chichen Itza on the Yucatan Peninsula. Due to its location relatively close to the popular tourist beaches on the Mayan Rivera, it is also one of the most visited ancient sites in Mexico. Only a day trip away from Cancun, the famous party central of the Caribbean, all you have to do to get to the site is follow bored looking tourists in flip-flops, who would much rather go back to the drinks on the beach.

Little do most of them know, that Chichen Itza contains one of the biggest mysteries in Archaeology, a mystery that might just hold one of the keys to unlock the true history of humankind.

Chichen Itza is a big site that takes much more than one day to explore and holds material for many future articles, but in this issue, I want to focus on the so called Pyramid of Kukulkan. This Kukulkan is a deity of the Maya who is also known as Quetzalquatl (the Quetzal bird is a colorful inhabitant in the jungle) in other regions of Mexico. Kukulkan is often depicted as a bearded white god. The highly interesting myth of Kukulkan tells us the following: In ancient times, the bearded god

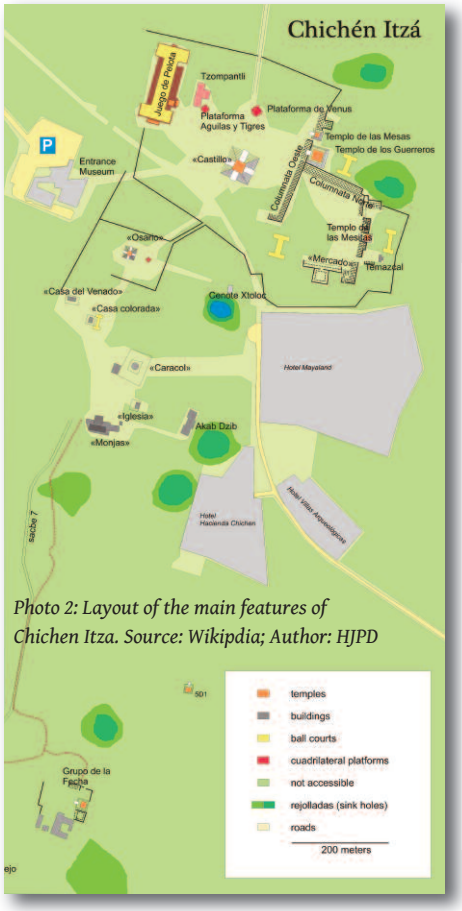
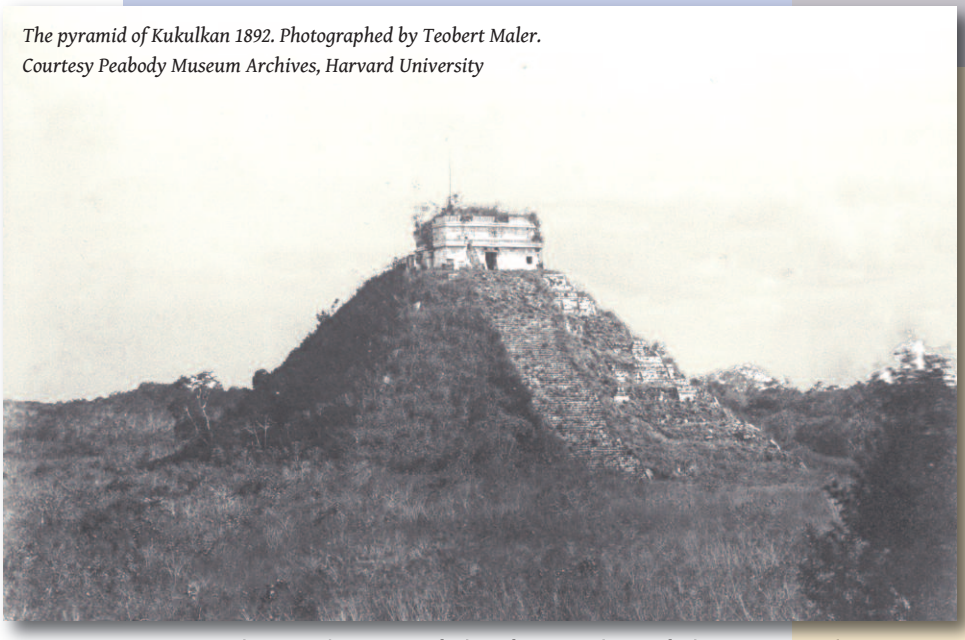


Photo 2: Layout of the main features of Chichen Itza. Source: Wikipdia; Author: HJPD



The pyramid of Kukulkan 1892. Photographed by Teobert Maler. Courtesy Peabody Museum Archives, Harvard University

descended from the sky to the Maya people in a "feathered serpent" and taught the Maya in many disciplines. He then returned to the sky in his "feathered serpent", promising to come back one day.

The Pyramid of Kukulkan in Chichen Itza is also known as "El Castillo" as the Spaniards called it once they arrived on the site. It is one of the most impressive buildings in the ancient world, but only a second look will show why. Although nowhere near as big as the Egyptian pyramids of Giza or the pyramids of the Sun and Moon in Teotihuacan, El Castillo is designed so ingeniously that it will blow anyone's mind who is even slightly interested in science. It tells us the biggest story ever told: That extraterrestrial gods came from the sky and brought the ancient people knowledge. And here is how the pyramid does it:

First we have to understand how the pyramid is laid out. The pyramid is 30m high - 24m for the main pyramid and 6m for the temple on top of the pyramid. The base of the pyramid is 55.3m at each side. Each of the 4 sides of the pyramid features 91 steps to the top. 91x4=364 + 1 step on top for the temple = 365 steps. Exactly the number of days in a calendar year. This feature by itself would be a great achievement from the builders which already shows great astronomical knowledge. But this building holds more surprises which are even more incredible.

If we look at the pyramid's layout from the top, we see that it is built on a curious angle of 19 degrees from north. Today, only two of the four sides of the pyramid are completely restored. The other two sides are still the way they were when the site was found after it was abandoned by the Maya. This nicely shows what state the pyramid was in before the 1920s when the restoration took place.

If we go around the pyramid, at the bottom of one of the stairways, we will find two snake heads which are crucial to one of the secrets this building holds in store for us. At first, it seems odd that the snake heads are absent from the other sides of the pyramid.

As many of my readers might already know, there are two important dates in the calendar that many ancient people used to convey important messages in buildings and monuments all over the globe: The spring and autumn equinoxes.

And it is precisely on those dates when the pyramid of Kukulkan reveals one of its secrets. This spectacle could be right out of an Indiana Jones movie that

Photo 4: This panorama image taken in 2000 shows the Pyramid of Kukulkan (El Castillo) and the Warrior Temple behind it.

Photo 5: The Pyramid of Kukulkan during the Spring equinox. The light and shadow cast onto the steps are forming the optical illusion of a snake decending from the top of the pyramid to the bottom, illustrating the legend of Kukulkan who decended from the sky in a "feathered serpent". Photo by ATSZ56; Source: Wikipedia

other parts of the steps which in turn, form the snake's body. As the sun slowly moves over the horizon, the shadow and light create the amazing effect of a snake "crawling" down from the pyramid to the ground.
The feathered serpent descends from the sky to the Mayan people, just like the legend says. During the autumn equinox, the spectacle is

Photo 6: A closer view at the head of the snakes on the bottom of the pyramid.

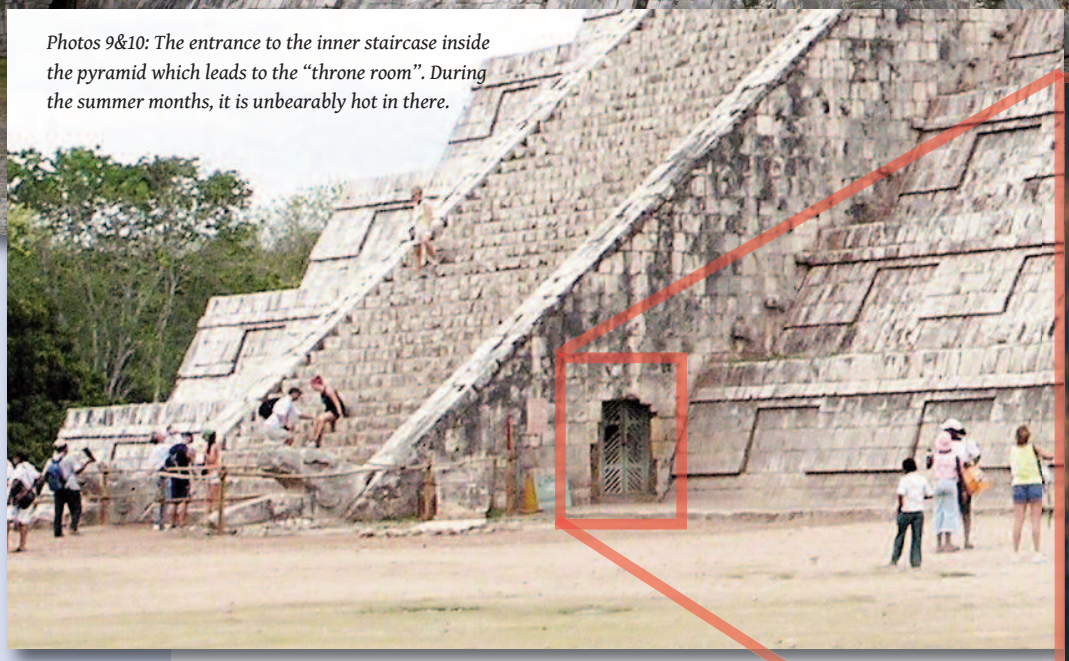
Steven Spielberg couldn't have directed any better and, therefore, draws thousands of visitors to the site who want to witness it. During the sunrise on June 21, the light and shadow cast by the sun on the steps of the pyramid create a fabulous optical illusion which illuminates the snake heads mentioned above, as well as, reversed and the snake "crawls" up from the ground to the top of the pyramid.

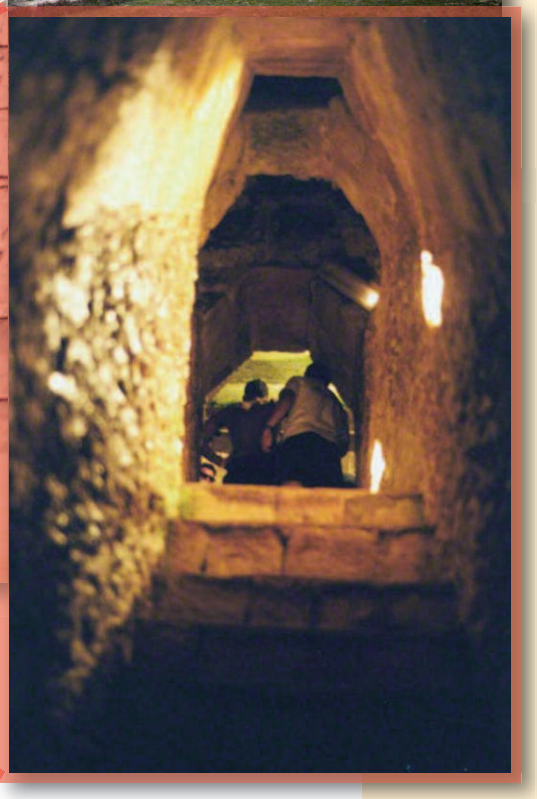
Photo 7: On the top of the pyramid is this depiction of Kukulkan, the bearded god. Beards are very rare in the Mayan culture. Who was this Kukulkan?

If you ever visit the site, but can't make it during the equinoxes, I recommend visiting the light and sound show that is presented nightly after dark. At this time, the effect is simulated with spotlights.
The legend is complete when you see the bearded Kukulkan carved in one of the pillars on the top of the pyramid.
Along with the restoration of the pyramid in the 1920-30s, excavations took place. During those excavations,

Photo 8: The largely unrestored side of the Pyramid of Kukulkan

Photos 9&10: The entrance to the inner staircase inside the pyramid which leads to the "throne room". During the summer months, it is unbearably hot in there.





it was discovered that the Pyramid, as we see it today, was built over an older pyramid which is not unusual for buildings in Mesoamerica.

The unusual part was that a tunnel leading to an intact staircase inside the pyramid was found. Those stairs lead to an intact room that was once the top of the older pyramid. The Mayan architects designed the newer pyramid, which we see today, specifically so this staircase and room from the older pyramid stayed intact without being accessible. One could get the impression that they wanted to preserve a secret or message of some kind from their ancestors.

Photo [9] shows the entrance to this hidden staircase that was created in the 1930s. Back in 2005 when this photo was taken, it was still possible to enter the hidden passage and the room on top every hour or so. Unfortunately, this area is now closed to the public. The staircase and the room are extremely dark and flash photography was not allowed, so good images are rare from this area.

In photo [10] you can see the inside of the pyramid with its hidden staircase. The stairs one climbs here are basically the outside stairs of the older pyramid.

Photo 11: The so called throne room inside the Pyramid of Kukulkan in Chichen Itza. In the foreground a statue of the god Chaq Mol. Inside the room is a beautiful statue of a Jaguar. After seeing this most people turn around and head back out. Little do they know, that if they would look up, they would see one of the real secrets of the pyramid...

Like on the newer pyramid from today, the stairs here are extremely steep. Inside this narrow hallway are steamy temperatures. My hand-held thermometer registered 48 degrees Celsius. The humidity is also very high and, therefore, the visitor arrives at the top drenched in his own sweat. "I'm so sorry to drip on you", another guy said to me while we made our way to the top.

After 15 to 20 meters climbing up, we stood on top of the old pyramid which is now only a relatively small room. The biggest "attraction" here is a "Jaguar Idol" carved from Jade you can see in the back. It's a carved figurine resembling the animal. It's eyes are made from white colored stones which give the idol kind of an eerie look. In the front of the room is a typical Mayan statue of the deity Chac mool. Most people stop here take a photo and leave to get out of the sweltering heat. What they usually don't see is the most interesting thing here, and all they would have to do is look up.

There, in almost complete darkness, you can only vaguely make out that there are carvings on top of the room with the Jaguar. The reason it looks well lit in photo [12] is due to the fact that I made a 2 second exposure with the camera with its aperture wide open. With this exposure setting the camera can see more then the naked eye. Please note that I have not found any other photograph of this carving anywhere on the internet. Nobody seems to notice this important carving.

We can see two Jaguar carvings, both facing inwards at a tall carving in the middle. But I would like to point your attention to the carving in the middle. Closest to the camera is a round object which looks a bit like a flower. The carving on top of this object is what I think is so sensational. Let's look at this a bit closer.

You can clearly see that above the "flower" carving is something like two figure 8's on top of each other. This symbol is the central symbol of the old pyramid that the two Jaguar figures on each side are telling us.

I visited many other ruins and pyramids in Mexico, but I have never come across a similar carving. If you have, please let me know, I would be very interested to find out more.

The reason I find this carving so sensational is because I think it shows us a symbolized model of the DNA double helix, which is the basic building block of every living being! Here is a modern depiction of a DNA double Helix [Photo 13].

In my opinion, the blooming flower underneath (and

Photo 12: One of the "hidden" secrets of the Pyramid are those stunning carvings on top of the throne room. Does the carving in the middle show a depiction of a double Helix DNA? Do the flowers and the two animal figures to the side represent that DNA is the core of live for all living things on earth?

above if you look closely) the DNA symbolizes life, which – if you think about it - is a great way to describe the life bringing DNA.

Today, if we want to symbolize DNA in a two dimensional way, we do it in the exact same way the ancients did it here.

I think the message the ancients wanted to preserve within the Pyramid of Kukulkan in Chichen Itza couldn't be any clearer:

- A long time ago, a bearded "god" or "gods" came from the sky in a "feathered serpent" (more about the feathered serpent in a future issue of Paleoseti Magazine). Those gods brought science, knowledge and wisdom to the ancient people and left on the "feathered serpent" sometime later.
- It is obvious that the previous pyramid contained similar messages. One of them was that the ancient gods knew about the secret of life in the form of DNA. This was so important that during the "upgrade" of the pyramid (Kukulkan 2.0), the master builders wanted to preserve this message and went to great lengths building around this feature of the original pyramid.

One has to wonder what other secrets and messages this older pyramid could hold, and I'm asking myself if it would be possible to use advanced surveying methods in the future to determine how this older structure looked, and what features it had. Considering the advanced knowledge preserved in those pyramids, it wouldn't surprise me if they have been built to reveal their secrets bit by bit for an ever advancing society: Us. All we need to do is open our eyes and see.

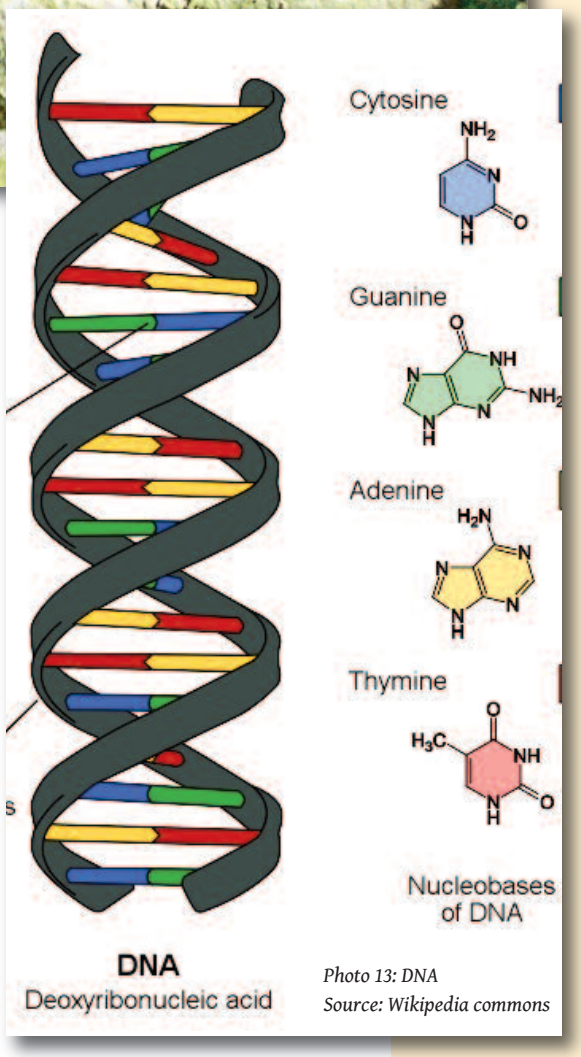


Photo 13: DNA
Source: Wikipedia commons

Further reading:

Freidel, David; Schele, Linda: A Forest of Kings: The Untold Story of the Ancient Maya, 1992

Freidel/Schele/Parker: Maya Cosmos: Three Thousand Years on the Shaman's Path

Däniken, Erich von; According to the Evidence, 1977

Däniken, Erich von; Der Tag and dem die Götter kamen, 1984 (not available in English)

The Case for Ancient Astronauts Part 5

The ongoing series, "The Case for Ancient Astronauts", is a thought experiment. The author is thinking out loud of what could happen with space exploration in the future, as well as, the possibility of it already happened in the past (everybody's past was somebody else's future at some point). The author is exploring current technologies and what they might lead to and combines them with future technologies not yet developed. Some of the discussed topics are already reality; some will sound like Star Trek science fiction. As our own past has shown, exploration has never been just a scientific endeavor, but was always heavily influenced by political, social and religious aspects. It is a certainty that this won't change in the future, and this makes it necessary to discuss such aspects in this series as well. This being said, the reader can be assured, that PaleoSeti Magazine has no ties to neither a political nor religious party or organization.

Article by Herbert Eisengruber

So far in this series, we looked at the possibility of interstellar travel with so called Generation Spaceships. We established that while this would still be in the far future of humankind, the technologies needed for such an undertaking is already understandable and within the range of our technological understanding. Many of these technologies are already under development, although still in their infancies.

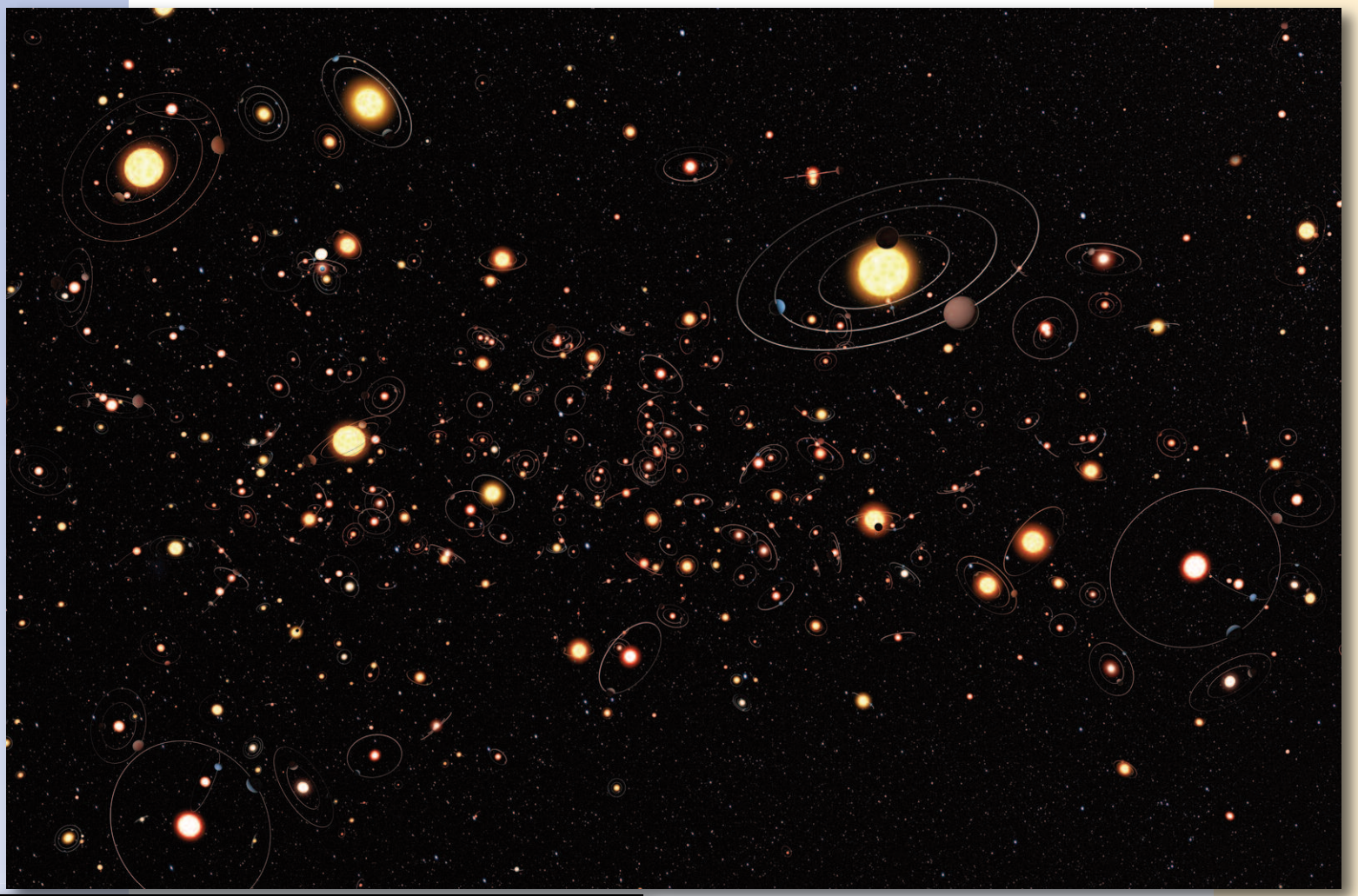
It is certain that progress on such an enormous spaceship for such a long duration of time would not stand still. In fact, it is conceivable that progress regarding certain technologies that are crucial for the survival and success for the mission would happen on an exponential scale. We know examples of this in our own history when extraordinary circumstances favored the development of new technologies. Many of our modern conveniences and necessities, like computers, radar and sonar technologies as well as others, were developed during the Second World War, for example. So, in our speculation that a Generation Spaceship would be feasible and reach its destination after a trip that would potentially last millennia, we have to focus our thoughts on what could happen if the destination, a life carrying planet which was pre-chosen by extensive research, was reached.

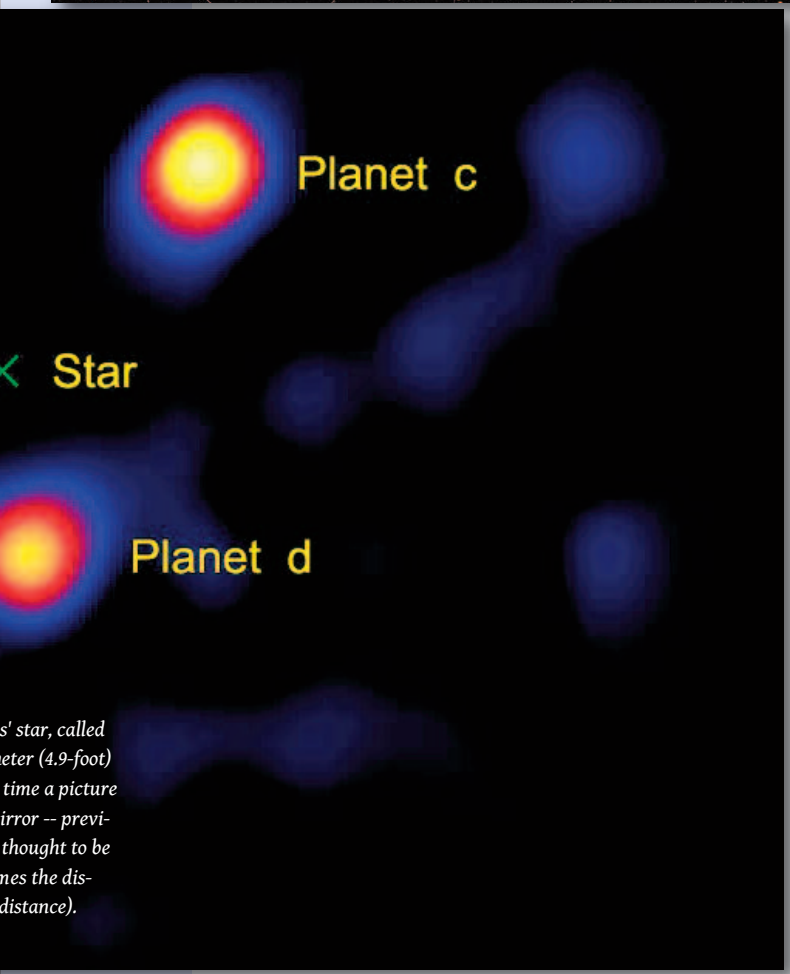
It is most likely that while getting closer to the planet, more and more research would have been carried out regarding this new world and the spacefarers would probably have a good idea of what to expect in terms of :

- General vegetation distribution
- Climate zones and temperature ranges
- Most other rudimentary environmental conditions, like atmospheric pressure, elemental makeup of the atmosphere, etc.

Once in orbit after the long journey, a totally different set of tests can be carried out. It is most likely that the first order of business would be to launch a whole series of satellites around the planet with sophisticated

This image shows the light from three planets orbiting a star 120 light-years away. The planet HR8799, is located at the spot marked with an "X." This picture was taken using a small, 1.5-m portion of the Palomar Observatory's Hale Telescope, north of San Diego, Calif. This is the first of planets beyond our solar system has been captured using a telescope with a modest-sized m ous images were taken using larger telescopes. The three planets, called HR8799b, c and d, are gas giants like Jupiter, but more massive. They orbit their host star at roughly 24, 38 and 68 ti tance between our Earth and sun, respectively (Jupiter resides at about 5 times the Earth-sun Source: Wikipedia Commons.





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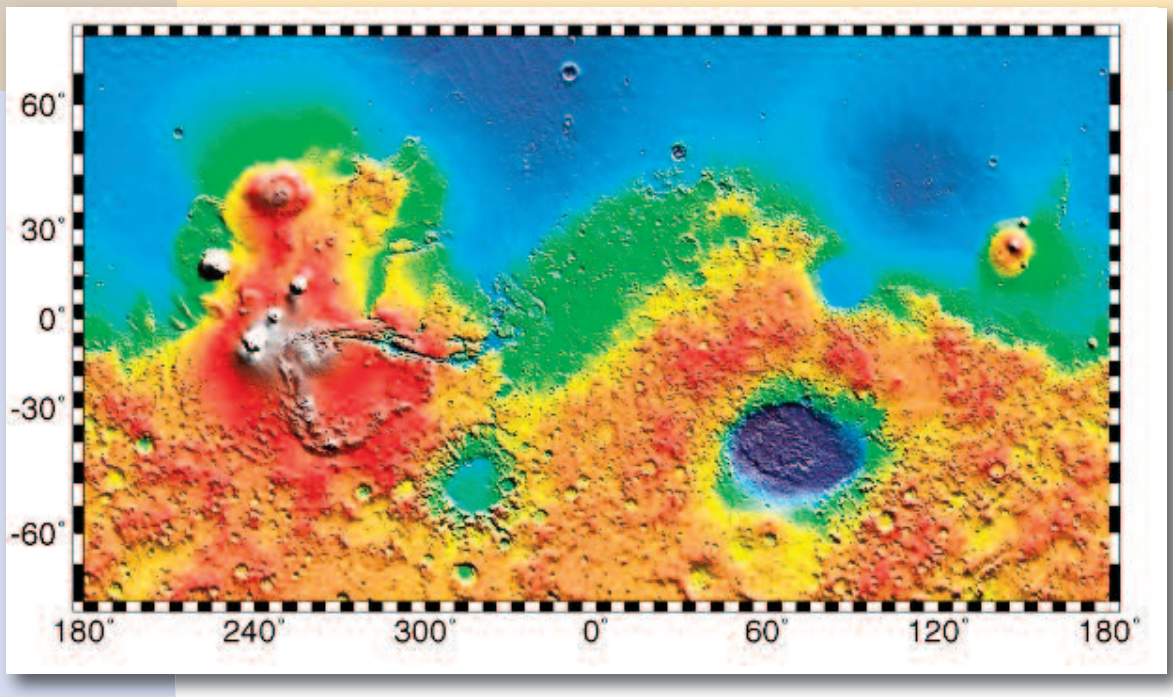
Top: This artists's rendering gives an impression of how common planets are around the stars in the Milky Way. The planets, their orbits and their host stars are all vastly magnified compared to their real separations. A six-year search that surveyed millions of stars using the microlensing technique concluded that planets around stars are the rule rather than the exception. The average number of planets per star is greater than one. Source: Wikipedia

surveying instruments. Satellites like these would be multipurpose and would serve as global communication and navigation system for any future manned missions to the surface. If we look at our own – in comparison, primitive – attempts for interplanetary explorations we see the same patterns.

If there are higher forms of life on the planet, it would also be evident by satellite imagery. It would be very likely that an advanced civilization who is able to build generation spaceships would also be able to manufacture extremely high resolution cameras far beyond what we are capable of producing today. During this stage, at the latest, it would be known if there are intelligent beings living on the planet or not, as even societies in early stages of development leave traces behind, that can be distinguished from the animal world.

Next would be unmanned drones that would explore the new world within its atmosphere. Those drones would



Top: A topographic Map of Mars surveyed remotely by a satellite from orbit. Bottom: A selfie on another planet. Remote controlled robots like the Mars Science Laboratory "Opportunity" are the first steps of exploring a new world. Modern robots like these already feature a lot of subroutines which allow them to complete many day to day tasks autonomously. Photos: NASA/JPL; Source: Wikipedia.

take the exploration to a new level, as they would be capable to investigate close up and even land on the surface. Another advantage of such drones would be - if they are big enough – to leave behind unmanned, robotic equipment and sensors. These could be stationary devices or rovers.

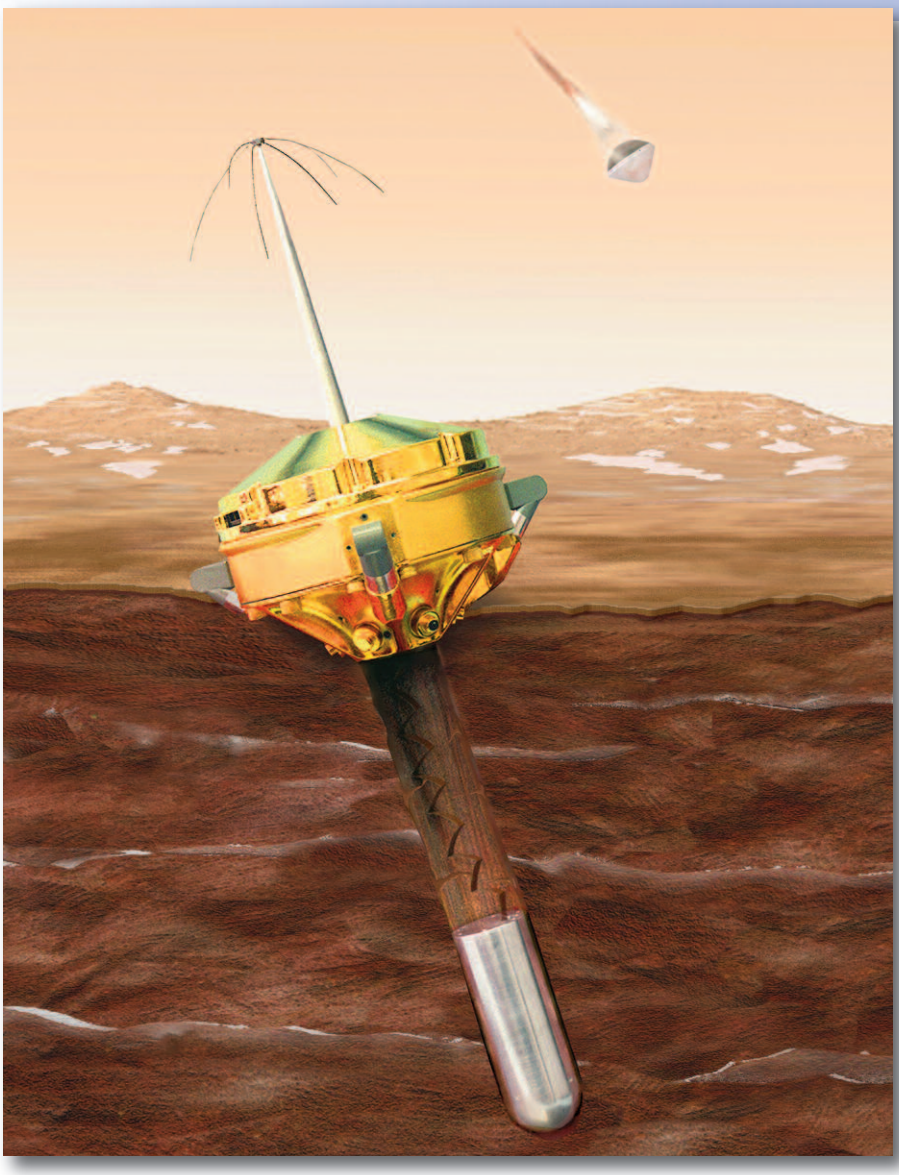
The development of our own technology clearly shows a trend towards autonomous devices, equipped with artificial intelligence that can react to adverse situations, make crucial decisions which assures the device's "survival".

Sensors, which would collect all kinds of important data, would be strategically placed all over the planet. They would collect weather data, seismic activities and all other scientific endeavors that we know from our explorations.

I think one major focus of the early explorations would be to ensure the safety of manned explorations of the new world.

Several factors would influence the next steps, of course:

- The stage of "intelligent" life on the planet. Are there any intelligent life forms, or beings that show "early forms" of intelligence?
- What regions of the planet are more suitable for manned explorations than others? Of course the crew of explorers is used to various things like air pressure, gravity and other basic needs that are uncomfortable or strenuous to work if the conditions are different. Naturally, the crew would start work in regions that are closest to the conditions they are used to.
- The "microbial" environment. Nothing is more dangerous to explorers then encountering new microbial life the body has no defense for. This is a much bigger danger than physical threats, like wild animals or bad weather, as infections can spread to the rest of the explorers. The protection from microbial threats is, therefore, of



Following the success of Global Surveyor and Pathfinder, another spate of failures occurred in 1998 and 1999, with the Japanese Nozomi orbiter and NASA's Mars Climate Orbiter, Mars Polar Lander, and Deep Space 2 penetrators all suffering various fatal errors. Mars Climate Orbiter was noted for mixing up U.S. customary units with metric units, causing the orbiter to burn up while entering Mars' atmosphere. Source: Wikipedia

utmost importance. The best protection would certainly be to pre-analyze as big of a variety of microbes as possible before even thinking about putting one step on the planet's surface. Those three steps alone would certainly require many decades, if not centuries, of dedicated research and

"The scientist is not a person who gives the right answers, he's one who asks the right questions. " - Claude Lévi-Strauss

would be not suited for inpatient explorers. But we can't forget that we are talking about a society of spacefarers who traveled maybe several thousand years to get to this new world. During this time, an according mindset had to be developed and successfully executed; otherwise, the mission would not have come that far.

We also have to remind ourselves that the generation spaceship(s) would still provide the same self-contained habitat in orbit around the planet as it did for centuries or millennia on the trip between the stars.

This stage of exploration must take a huge strain of the space colonies inhabitants' psychological well being as opinions must differ on how quickly the crew should expand their research to include manned expeditions.

From this point on, as the latest, pre-conceived plans, which were set out at the beginning and modified during the journey, would have to be modified as a lot of the actions would be determined by the conditions of the new world. Important factors would be:

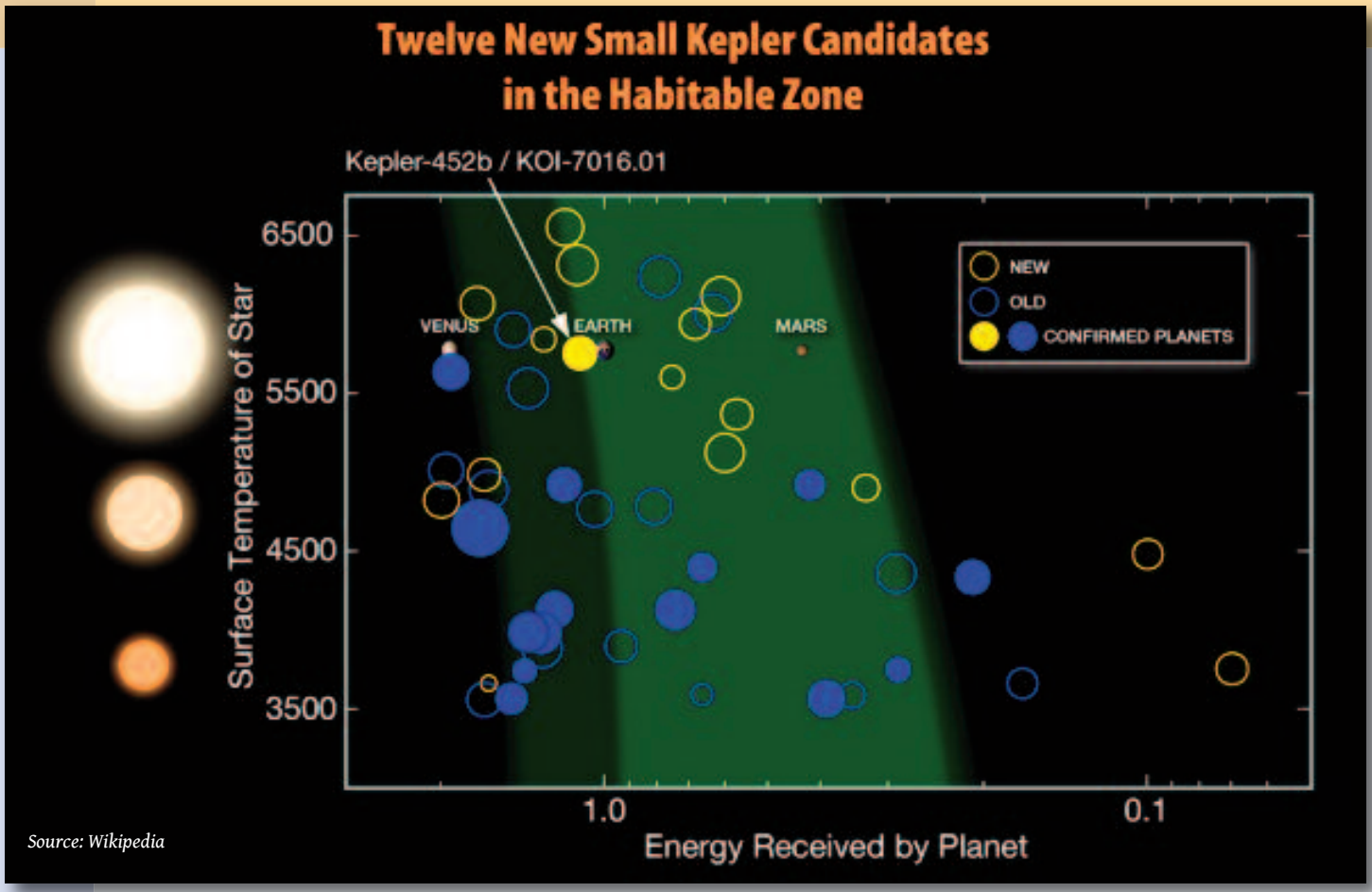
1. The stage of development of intelligent beings on the surface.
2. The type of microbes on the surface.
3. Is the environment toxic for extended periods of work on the surface.
4. The climatic conditions.
5. Toxic and aggressive flora and/or fauna.

... and many more.

These factors can be seen in combination with the potential original basic mission parameters, which surely could be modified during the journey as more information about the planet becomes available with the generation ship(s) getting closer. Those could be:

1. Exploration and catalogization of the new world; Moving on to different worlds after this task is completed.
2. Colonization of the new planet. Stay and establish a new home for the space travelers.
3. A combination of 1 & 2.
4. The technological ability of the space travelers to influence or control environmental conditions, if at all.

All of this would certainly be influenced by the original reasons the journey was started for, e.g. explorers who started the mission out of pure scientific curiosity would certainly have different motives than survivors



Source: Wikipedia

who left their home world out of necessity.

Based on an educated guess after 25 years of research, we will focus our thought experiment on #3 "A combination of 1 & 2" above.

The decision to finally send people down to the

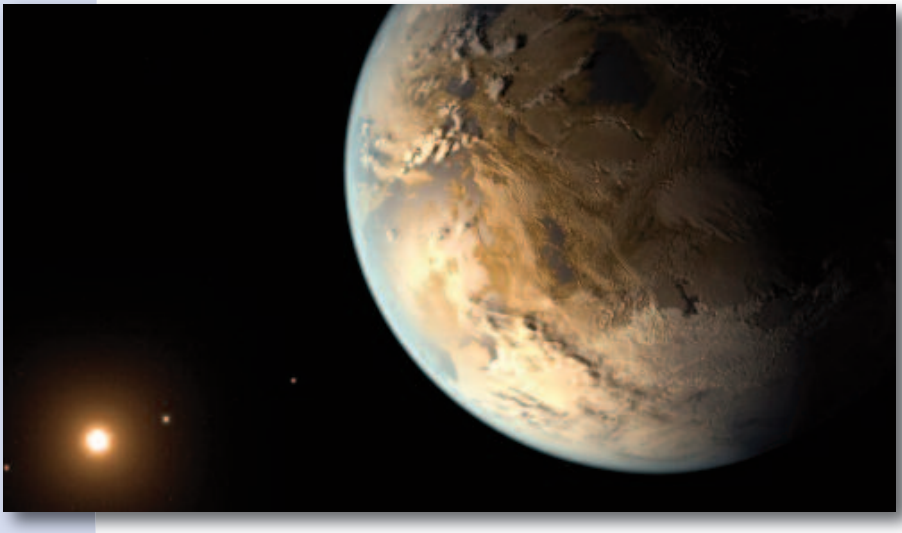


Photo : NASA Ames/SETI Institute/JPL-Caltech) This artist's concept depicts Kepler-186f, the first validated Earth-size planet to orbit a distant star in the habitable zone.

planet's surface after many years of unmanned tests and exploration would be very similar to our own planetary research which is going on since the 1960s:

- Suitable sites would be selected that pose the least threat to the crew in the way of environmental conditions, plant and animal life.
- Initial visits (and those could last many decades) would be governed by utmost caution and safety concerns. Crews would wear safety gear, protective suits, etc.
- Sites would also be selected by their "scientific significance". This would certainly have to be balanced initially with the first point above, as safety of the crew cannot be compromised.

Our own – in comparison, primitive – attempts of planetary exploration show the same patterns as shown during the Mars missions from the 1970s until the "pinnacle" of planetary exploration, the "Curiosity" Mars rover.

This article will be continued in a next issue of PaleoSeti Magazine

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Further Reading:

http://www.burrburton.org/2015/06/bba-part-of-national-exoplanet-research/

http://www.natureworldnews.com/articles/15912/20150809/habitable-planets-geochemical-sweet-spot-refine-search.htm

The Mystery of the Crystal Skulls

Article by Herbert Eisengruber

A lot of mysteries surround the so called crystal skulls. Generally, if there are discussions about the crystal skulls, only a few select ones are talked about. The most famous is certainly the so called Mitchell-Hedges Skull that Adventurer and Archeologist Frederick Albert Mitchell-Hedges claimed to have found in the ancient site of Lubantuun in Belize, Central America. To be exact it wasn't F.A. Mitchell-Hedges himself that found the skull, but his daughter, Anna who was 6 years old at the time and playing in between the ruins. After her father's death, Anna became the heir of the skull. She never became tired of telling the story of how she found the in a cave of Lubantuun and was absolutely convinced about the truth of the story. She never donated or lend the skull to a museum, much do the dismay of official archaeologists. When Anna started to charge $5 admission for people to see the skull so she could better her meager pension and showed an open mind to alternative archaeology groups, she was automatically deemed a money grabbing fraudster.

The skulls became of real fame in the late 1960s as the question was brought forward on how the ancient people could work with something as hard as quartz in order to fabricate the skulls, as they had no tools that could cut or polish them. In short, the skulls didn't fit within the established archeological views. On

Photo 1: The crystal skull in the British Museum in London, England. The skull is on display since 1898. Source: Wikipedia commons, Photo by the British Museum.

Photo 2: Crystal Skull in Musée du quai Branly, Paris
Source: Wikipedia Commons

top of that the ancient astronaut theory gained popularity and in this context the question was brought forward if the skulls could have a connection with an extraterrestrial visit in the past.

Three of the four known live sized skulls are in museums, while the most famous – the afore mentioned Mitchell-Hegdes Skull is in a private collection, still kept by the Mitchell-Hedges family. One is in the British Museum [Photo 1], another resides in a museum in Paris [Photo 2] and one is in the Smithsonian Collection in Washington DC, USA.

In 1990 an excellent and thorough video documentary was made about the Mitchell-Hedges Skull called "The Crystal Skull of Lubantuun".

After this documentary two different groups "jumped" on the "Crystal Skull bandwagon". On the one side the New Age enthusiasts that blindly believe everything extraordinary and then - of course - the skeptics that think we know everything about everything and think there are no mysteries left to explore.

In the following article, I would like to show you that the truth might be right in the middle of those two opposing views.

In modern views of Archaeological research, all of the skulls are modern time fakes dating back to the early years of the 20th century. Therefore for official archaeology the case is pretty much closed. Many of the statements and research is shown in a Wikipedia article [1]

But is this really the full story? I always get really suspicious if articles, like the Wikipedia one, is very one sided and dismisses everything else. This goes either way, I'm also cautious from all the New Age claims of crystal healing powers and the likes.

First we have to check out the conclusion, made in the Wiki article that under the Microscope one can find fine tool marks (some with metal tools) hence it has to be a modern fake. This conclusion is horribly inaccurate.

A certain mark can tell you something about a tool used, but not if it is a fake.

It leaves us with the possibility that the skull(s) were not made with tools that modern Archaeology says the ancient people had. But didn't we already know that? Wasn't the claim always that the ancients couldn't have made the skulls, because they didn't have the tools?

If you think logically, that still leaves two possibilities:

Photo 3: Anna Kitchell-Hedges shown with her famous crystal skull claimed to be found in 1924.
Photo courtesy: Waterloo Region Generations - A record of the people of Waterloo Region, Ontario.

Photo 4: Quartz crystal necklace. National Museum, Quito, Ecuador.

1. The Skulls are indeed made in modern times and therefore considered a fake.
2. The Skulls are ancient, but not made with the tools the Archaeologist claim the ancient people had.

If no. 1 is correct, don't we have to ask ourselves why on earth somebody got an idea in the late 1800s-1930s to manufacture Crystal skulls? I mean one skull would be a cute oddity, but four? Quartz crystal is a material that was never easy to work with. Quartz is one of the hardest materials known to man, exceeded only by Diamond, Rubies (also called Corundum) and Topaz. And why did the fakers claim they are came out of Latin America? If somebody fakes a crystal skull, wouldn't they have been just as enigmatic if they came out of Africa? Like Egypt, which held just as much mystery. Or the deep jungles of India? China maybe? No, the "faker's "decided", they came out of Latin America.

If no. 2 is correct, the implications would be enormous, not matter how you look at it. First it would mean that the ancient people in Central America had more or different tools available as Archaeologists think. Maybe it would mean that they knew other metals other than bronze and they knew how to work with something as hard as quartz. Another possibility would be that

Photo 5: Stunning Quartz crystal necklace. Museum of Anthropology, Lima, Peru.

Photo 6&7: Various quartz crystal objects in the Anthropology Museum of Mexico City. Note the incredible workmanship on the fragmented piece in the middle. The quartz is crystal clear and no marks are visible. Why are those smaller objects not scrutinized for tool marks like the big skulls?

they had help from another source.

At any rate, the key question always has been: Did the ancient people in Central America have the ability to work with quartz, or is it all "debunked".

During my visits in the various Museums of the world I came across very interesting artifacts that proof - without the shadow of a doubt - that the ancient people in Central America did in fact work with quartz. Very skillfully I might add. In this article I would like to show your some artifacts you might never have never before, as they are hardly ever shown in any book, magazine or movie that wants to convince everybody that all the Crystal skulls are modern fakes.

Let's start out in South America with a quartz necklace that I photographed in the National Museum of Ecuador in the capital Quito [Photo 4]. As you can see the Necklace is made out of 19 artificially rounded quartz spheres. Each sphere has a hole drilled through the middle in order to thread a string through. Now as I said earlier, this is not a small feat, of you have no diamond drill, since quartz is so hard. Sand you find on a beach is basically rocks pulverized by nature over millions of years. This rock also contained quartz and if you look at sand more closely, you can see the tiny quartz pieces that sparkle in the sun. It's the hardness of the quartz that makes sand a good abrasive. Sandblasting wouldn't work as well if it wouldn't be for the quartz in it.

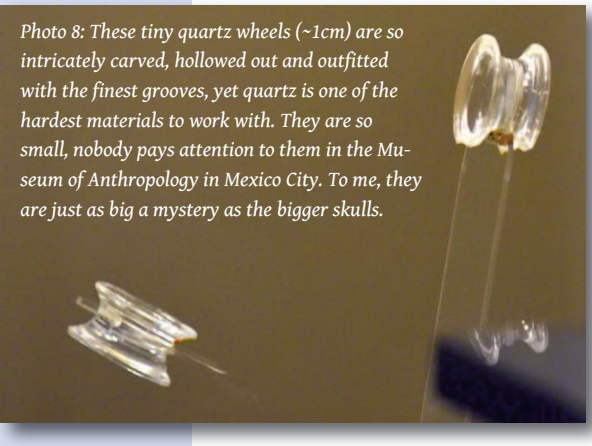


Photo 8: These tiny quartz wheels (~1cm) are so intricately carved, hollowed out and outfitted with the finest grooves, yet quartz is one of the hardest materials to work with. They are so small, nobody pays attention to them in the Museum of Anthropology in Mexico City. To me, they are just as big a mystery as the bigger skulls.

So the theory for pretty much all quartz objects found in today's museums is that the ancients made them with rubbing the surfaces of the object with sand and in doing so, slowly (very slowly!) abrading the surface of the quartz hence shaping it into the desired form. In case of the necklace it would be spheres, a relatively simple shape. Due to the hardness of the stone as well as the abrasive of the stone being the same, the time frame for creating one of those spheres would be many months of continuously sanding it, 24 hours a day, 7 days a week.

A whole different set of problems are the holes in the middle of the spheres. Think about it. What do you use to get the hole started and keep going to drill through? The official explanation is a wooden stick with sand thrown in. By turning the stick, the sand would again do its work to slowly erode the hole into the sphere.

If you are interested in testing this theory of the official Archaeologists, I urge you to go to your closest rock shop and get yourself some smoke quartz for a few Dollars. Get yourself some sand and a stick and start drilling. I guarantee you to will stop when your hands are getting bloody and you realize that you haven't even scratched the surface of your rock.

Yet, the necklace is relatively simple in its complexity of

Photo 9: Quartz frog in the Anthropological Museum of Mexico City.

workmanship and it could be argued that with enough time and patience the artist was able to do it by hand and with the tools described above. If you look closer at the holes in the stones (it helps that the quartz is translucent) you can see that they are uneven, cone shaped and do indeed look like hand carved. This is in stark contrast to another bracelet that I photographed in Lima Peru. It's a stunning piece of great precision, just like the next object(s) I want to present to you:

Next up is a little frog made out of smoke quartz, photographed in the Anthropology Museum of Mexico City [Photo 9[. This little guy is about 8 centimeters long. No matter how small an artifact is, the hardness of the crystal stays always the same. The geometry and detail of the workmanship is absolutely outstanding in every respect and hard to imagine that this would be done without metal and diamond tools. The integrate detail around the eyes, the mouth, the feet and back section are so fantastic that it is hard to believe this was carved and polished by hand.

Another problem to work with material as hard as quartz I have not yet touched on.

The harder a material gets the more bridle it becomes. Every diamond cutter knows that. Every big diamond that will be cut has to be studied for days and weeks before the diamond cutter lays their first hand on it. If the stone is cut or worked against its "grain" and the natural structure of the stone, it can burst into thousand pieces.

Quartz is not different than diamond in this respect. Its natural properties are very similar.

This means that not only had the artist unbelievable patience in working the frog pictured on the right, but also must have had great knowledge (and experience) working with quartz. It's also very hard to imagine how the artist would have carved out all the integrate detail on the frog with just sand and sticks rubbed on the stone. It's one thing to drill a hole (where the "sand and stick" method makes at least theoretical sense) but another to carve out minute detail with symmetrical precision.

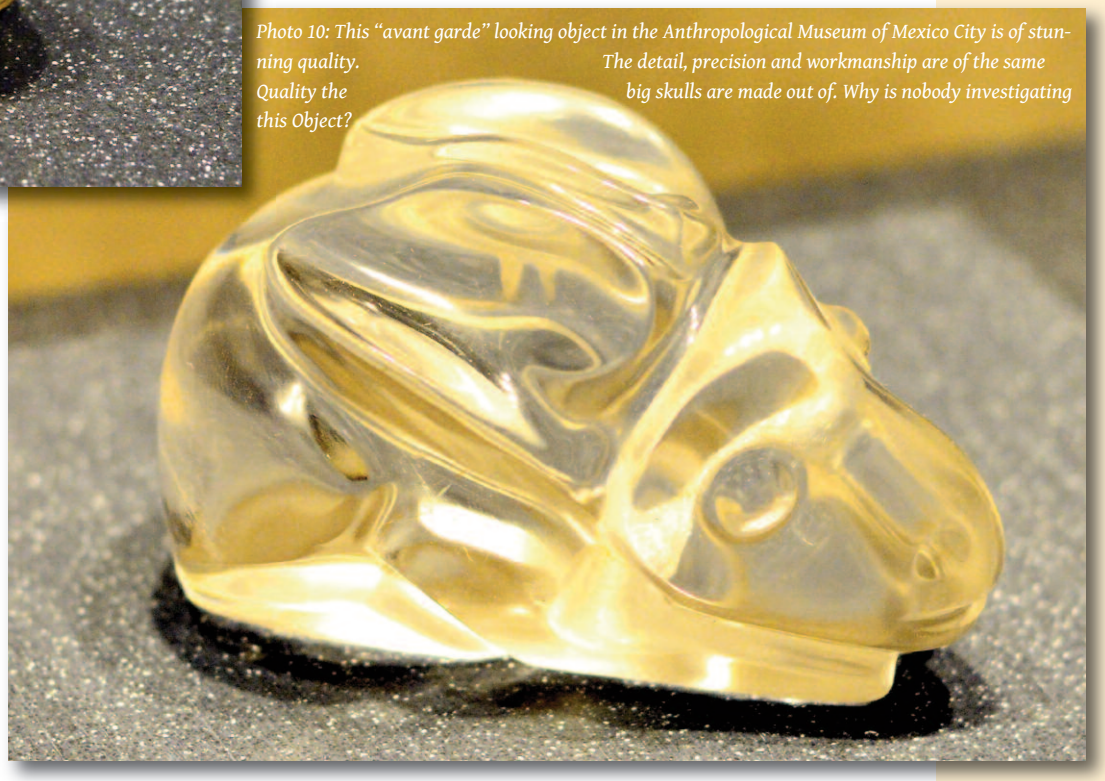


Photo 10: This "avant garde" looking object in the Anthropological Museum of Mexico City is of stunning quality. The detail, precision and workmanship are of the same Quality the big skulls are made out of. Why is nobody investigating this Object?

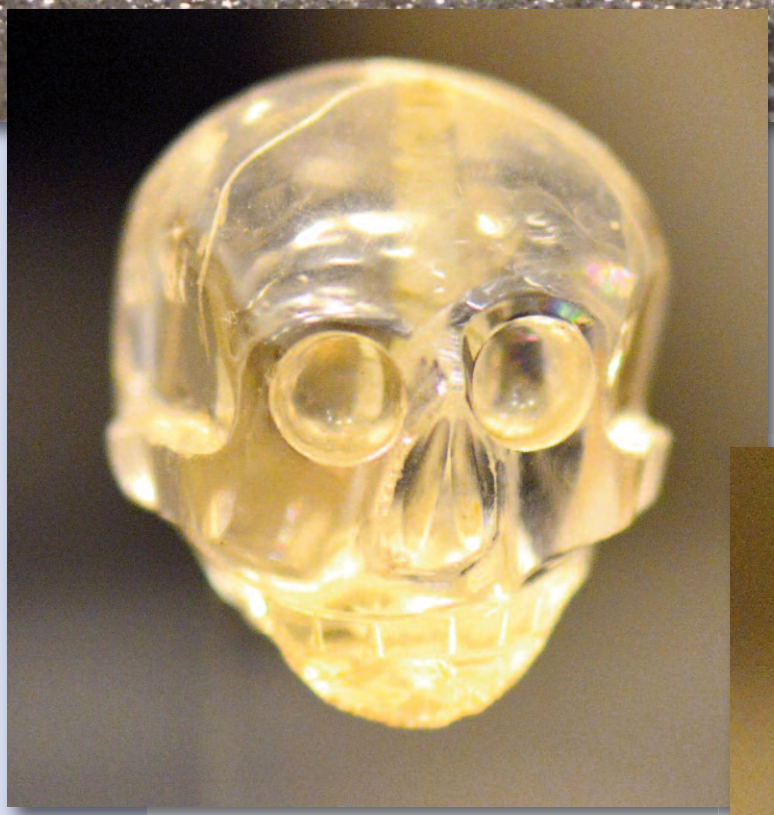
If you think the frog is great, the next object will blow you away...

This almost avant-garde looking object [Photo 10] made of quartz can also be viewed in the Anthropological museum of Mexico City. It is made with a quality and precision that leaves you breathless. The object is about 15 centimeters long and 10 centimeters high. I'm not quite sure what it depicts. From some angles (lower photo) it looks like a face and from some angles (top photo) it resembles a small animal, like a rabbit of sorts.

The most stunning part of the object is the way the surface is finished. It really looks like it was made yesterday. But let's get to what you are really here for, the Mystery of the Crystal Skulls; the real mystery, not the Indiana Jones one.

In photos [10-12] you can see an undisputed, guaran-

Photo 11-13: Undisputed crystal skulls in the Anthropology Museum of Mexico City. Why are these objects never mentioned in any article regarding the Crystal Skulls? Would we find the same toolmarks as on the big ones if we would examine them?



these smaller skulls are less spectacular compared to their bigger disputed, counterparts, but they are no less interesting as they show the same integrate detail as the bigger, more controversial ones. The authenticity of these smaller skulls is undisputed.

The ancient quartz crystal mystery doesn't stop here, though. The ancient people had in depth knowledge of

teed genuine (even by archaeologists) crystal skulls from ancient Mesoamerica. Again, those items are kept in the Anthropology Museum of Mexico City.

These are kept in separate displays and, are about 5cm - 10cm in diameter. The skulls have a hole drilled from the top to the bottom, similar to the Ecuadorian necklace mentioned above. Of course,

Photo 14&15: The "Nimrud lens", found in Irak, now in the British Museum. The lens has proven optical properties and is considered an oddity... Photo courtesy the British Museum

It is astonishing that no Google search on the crystal skulls, no online encyclopedia article (Wikipedia and Encyclopedia Britannica) brings up any of the above mentioned objects. They don't seem to exist; no matter if the article is written by "New Age enthusiasts" or the usual "debunkers" that think everything is fake that doesn't fit in the usual scheme.

In this context it is extremely important to know that there is an unwritten rule among Archaeologists that if an object is not found during an official archaeological excavation, it is assumed to be not genuine. Only in very rare cases does official Archaeology acknowledge items that have not been found during excavations. The last item of significance that I'm aware of to be acknowledged to be genuine was the "Sky Disk of Nebra" in Germany. But even in this case there are "pockets of resistance" among a few "hardliners" that will probably never acknowledge it to be genuine.

The reason for that is simple. Grave robbers and black market antiquity dealers (a problem for Archaeology ever since the first Pyr-

working with quartz crystal and its properties. Here are two more examples. Photos [14,15] show an optical lens made out of quartz crystal. This artifact is housed in the British Museum in London and is called the Nimrud Lens. The lens was not found in Mesoamerica but in ancient Iraq during the excavation of Niniveh and Babylon. Like the smaller Crystal Skulls of Mexico above, the Nimrud Lens is undisputed in archaeological circles.

The Nimrud lens is known since the late 1800s and was always regarded as an oddity that shows the genius of the ancient people. As a side note, I just want to mention that the lens was found in the same area as the famous ancient battery that is housed in the National Museum of Iraq in Baghdad. But not only inhabitants of ancient Iraq seemed to have known about the optical Properties of quartz crystal. To my astonishment I found two optical lenses in the Anthropological Museum of Lima in Peru. The lenses are about 3/4 the size of the Nimrud lens and are Convex (outward curving) instead of Concave (inward curving) [Photos 16&17]

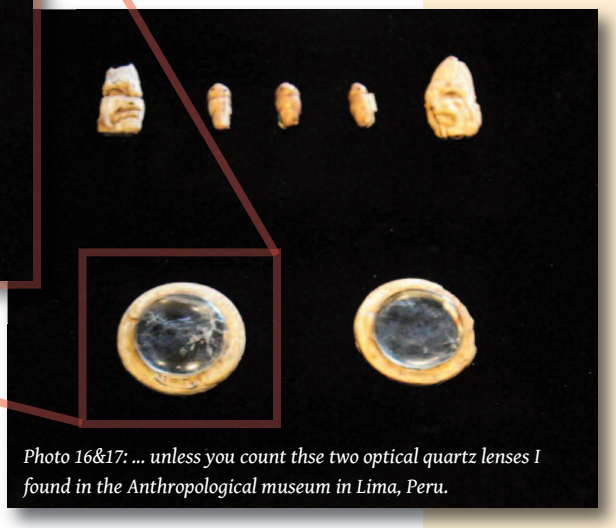


Photo 16&17: ... unless you count thse two optical quartz lenses I found in the Anthropological museum in Lima, Peru.

amids have been built) should be discouraged to dig up items and sell it for a lot of money.

The fact that pretty much all of the big museums in the world - be it the Vatican Museum, British museum you name it - is full of items that where "collected" without the permission of the countries they were collected from doesn't really concern those same hardliners. But that's a different story.

Let's go back to the Crystal skulls. None of the aforementioned big skulls (British Museum, Paris, Mitchell-Hedges) where actually found and documented during official excavations. Therefore, they were never accepted to be genuine. To me it is amazing and surprising that the skulls where examined over and over up to the 1990s and not once any tool marks have been found. All over sudden it is stated that tool marks can be seen on all the skulls rendering them fakes.

Yes, there where technical advancements in the last ten years, but in the 1990s technology was advanced enough to detect tool marks with no problem. Electron microscopes were able to detect viruses and items on an atomic level, but the tool marks on the skulls they missed. I find this very awkward.

The most interesting piece of the puzzle to me is that the above mentioned quartz artifacts in the various museums have been found during official excavations and nobody has ever disputed their authenticity. I'm also not aware that anybody had tested the any of the above artifacts for tool marks. Wouldn't it be interesting for any scientist, not just archaeologists, to see if they exhibit the same tool marks as they claim to have found on the big skulls? Are they afraid to find the same tool marks on those lesser known artifacts and they having to rewrite some of our ancient history?

But this is not how the story ends. There is still the question of why Quartz was in such high regards among the ancient peoples. What was so special about it? It's certainly true that Quartz looks fabulous because it's translucent, but I think we make it ourselves too easy by saying it was valued, because it's "pretty". Many of the ancient peoples all around the globe claimed that Quartz was the 'stone of the Gods', just like Gold was the 'metal of the Gods'. What makes Quartz and Gold so special?

I'm convinced that this has something to do with the universal properties of both substances in electronics. In fact quartz (and Gold) are the two components that make any type of modern electronic device work. Quartz literally makes everything "tick". The best example for this is quartz watches. In a quartz watch or clock, quartz crystals are used to regulate electronic oscillators. With such a crystal oscillator, very precise frequencies can be created that make timepieces of stunning accuracy possible. Today we are used to cheap watches with quartz movements, but when they first came out as wristwatches in the late 1960s, they were a sensation. Quartz oscillators were in use from the 1930s on. In fact during the Second World War most of the quartz used in modern applications came from South America.

Modern computer technology wouldn't be possible without the use of quartz or gold. For critical high end electronic applications, gold is still the best material as it is an excellent conductor. Quartz crystals are in pretty much every modern computing device as they provide the internal 'heart beat' for the processors.

Does history repeat itself? Was Quartz so special to the ancients because the 'gods' needed it for their applications? Is that the reason the ancient people regarded it so highly although those 'gods' already left them, promising to return one day?

In this article I wanted to show you that there is much more to the story of the Crystal skulls than meets the eye. Since I have never seen any of the big skulls for myself, I can't decide if they are genuine, old artifacts or not. The Crystal artifacts that I have seen, are real and it seems to me that a lot more research is needed to determine if the big skulls are ancient or not. This needs to be done by comparing the above items with the skulls in question. I think the only way to do this is to send ALL the Crystal Quartz artifacts to an independent lab that is not biased to one opinion or the other. This is a truly fascinating story that sure will be continued for a long time, if we just keep an open mind.

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[1] https://en.wikipedia.org/wiki/Crystal_skull

Further reading:

Mitchell-Hedges, F.A. (1954). Danger My Ally. London: Elek Books.

Walsh, Jane MacLaren "Legend of the Crystal Skulls". Archaeology Magazine, Volume 61, #3

Missunderstood technology
Representations of ancient
High Technology?

Article by Herbert Eisengruber

Photo 1

In Issue 4 of PaleoSeti Magazine [1], we presented strange depictions of what could possibly be misunderstood technology of personal flight equipment. During our last visit to the Museum of Anthropology in Mexico City, we came across two other strange objects that require our close attention. The first one is simply stunning in its clarity, and when we first saw it, we couldn't believe our eyes [Photos 1-3]. This carving is about 20cm high. It shows a figure seated in a cage-like structure. The figure is clearly seated on some form of a technical seat. In my opinion, the ornamental carving behind the figure is complicated technology, which the carving's artist did not understand. You can see that on the top of the carving, above the figure, the stylized head of a bird is visible. Did the artist give us a hint that this object had to do with flight?

But the enclosure around the figure has more surprises in store. In front of the figure you can see a very prominent pipe or hose, which extents right into the figure's mouth. Is this the breathing apparatus, the oxygen supply of the machine?

Photo 2

The hands of the figure extend to the front, as if it operates a console. In the mid-section of the figure you can see a "structural beam" of some sort, which seems to give the machine structural strength.

The carving is 3-dimensional, meaning it is not 2 dimensional like the sarcophagus lid of Palenque [see PaleoSeti Magazine Issue 3] [2]. This means there are two sides to the carving, which can be examined. This way, it can be ruled out that the "structural beam" and the "oxygen supply hose" is supposed to be behind the figure and has, in fact, nothing to do with the person in the carving, like many critics point out in the sarcophagus lid of Palenque.

While this carving is only a fraction of the size of the sarcophagus lid of Palenque, I'm convinced it shows similar technology. These smaller finds clearly show that the lid of Palenque is not just a simple, isolated "looks

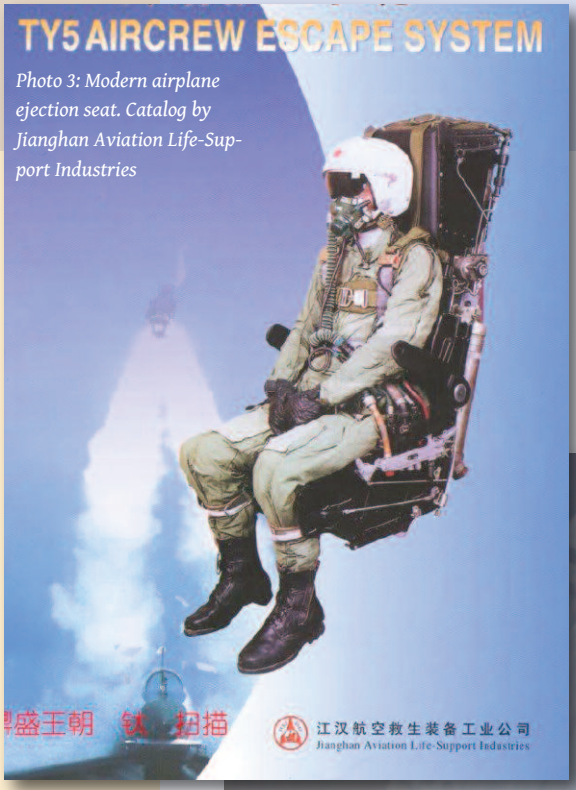

Photo 3: Modern airplane ejection seat. Catalog by Jianghan Aviation Life-Support Industries

Photo 4: Rendering of an ejection seat. Unknown author.

like coincidence", which is often claimed. It's these smaller finds that prove a technical connection the ancient people once had witnessed or heard stories of "technical beings", which were passed down for many generations before they finally got – literally – written in stone to preserve it for generations to come.

So what is shown in this carving? Of course, we can only speculate and compare it to technology that is already known to us. If we look at modern high-tech air- and spacecraft, like fighter jets or capsules for manned space flight, we realize that even the seats, in which the flight crew sits are highly complicated technical devices. Modern seats for fighter jet pilots, for example, are loaded with sophisticated technology, sensors, climate and waste control, as well as, safety features. Many of them have rocket driven ejection capabilities, which can save the pilot's life in case of an emergency. While most of this technology is usually hidden in the cockpits, a closer look at modern ejection seats reveals the nature of the complicated technology behind it. Now, if we put ourselves in the shoes of an individual who has no technical background or knowledge, whatsoever, and has to artistically carve exactly what they see or interpret, what would come out?

You guessed it, something like the carving presented in Photos 1 & 2. If you compare the photo of the pilot in the catalog of a Chinese ejection seat manufacturer [Photo 3], you can even see the oxygen supply for the pilot, just like in the carving in photos 1 & 2.

You can see another item of interest regarding potentially misunderstood technology in photos 6-8. Here you can see a figure stand, lean or sit in front of a large machine of sorts. The head of the figure looks bent forward, just like it would be if it would rest on a headrest. The figure holds a string, line or lever in its right hand. The machinery behind the figurine looks extremely complicated and sophisticated. Are the ornaments stylized cables, tubes and pipes? Is this machine displayed improperly, and should it be horizontal?

Is this 30cm tall carving the smaller brother of the 10 meter high figure with the robot-l ike square features with the technical backpack who greets every visitor

Photo 5: Rendering of a modern ejection seat by Jacob Norris.

Photo 6

Photo 7

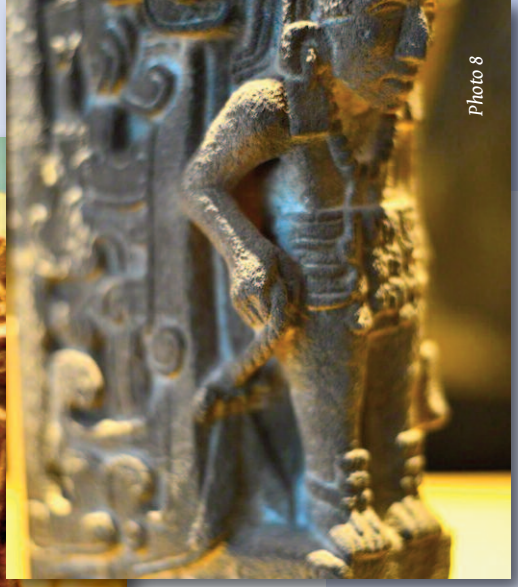

Photo 8

Photo 6-8: This object in the Anthropology Museum in Mexico City shows detailed, highly technical looking "ornaments" on the back of the figure. The figure's head is leaned slightly forward, as if it was rested on a headrest. The figure also holds a line or wire in one hand, a lever in the other. Is this a depiction of a technical machine witnessed by the ancients?

Photo 9&10: This giant 5 meter high statue was erected right in front of the museum and greets visitors every day. Note the strange "backpack" and the square, robot like features of the statue.

Photo 9

Photo 10

at the entrance of the Museum of Anthropology?
These are all questions that popped into my head looking at these strange carvings. I think we have to wait and see what our own technical future will bring with its inevitable technical advancements. Maybe then we will understand more of the displayed items and artifacts in the museums around the world.

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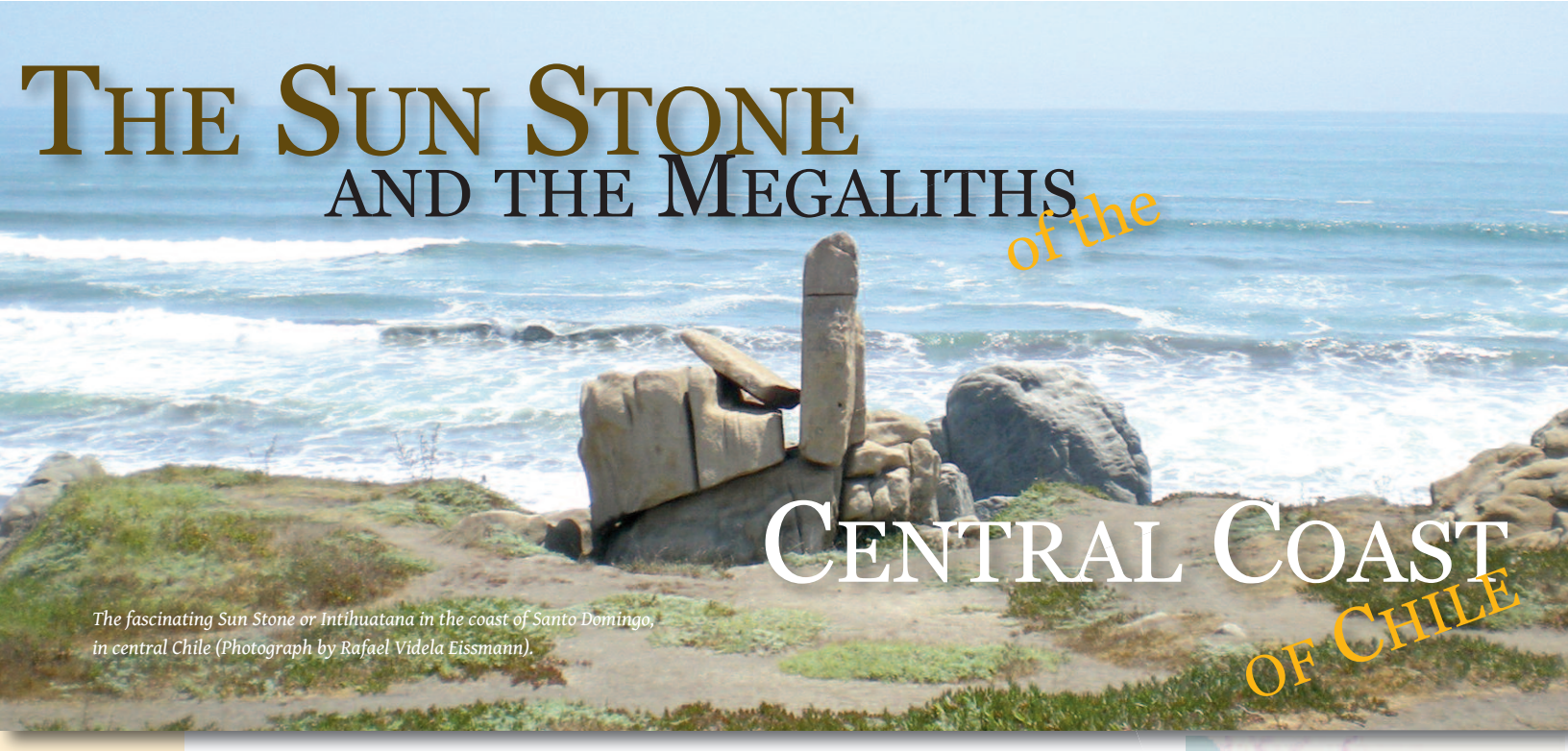
[1] PaleoSeti Magazine, Issue 4; Winter 2014/2015
[2] PaleoSeti Magazine, Issue 3; Fall 2014

The Sun Stone and the Megaliths of the Central Coast of Chile



The fascinating Sun Stone or Intihuatana in the coast of Santo Domingo, in central Chile (Photograph by Rafael Videla Eissmann).

Article by Rafael Videla Eissman

The Mysterious Megaliths of Santo Domingo

On a beautiful beach in central Chile known as Rocas de Santo Domingo –in the Región of Valparaíso–, around 115 km from Santiago, there is a group of puzzling megalithic constructions, completely different and unlike the other cultural manifestations of the indigenous inhabitants of the country.

The megaliths of Santo Domingo were initially brought to the attention of the public by researcher Óscar Fonck Sieveking (1901-1997) in his books *Construyamos arcas* ("Let Us Build Arks", 1965) and *Vikingos y berberiscos* ("Vikings and Berbers", 1978).

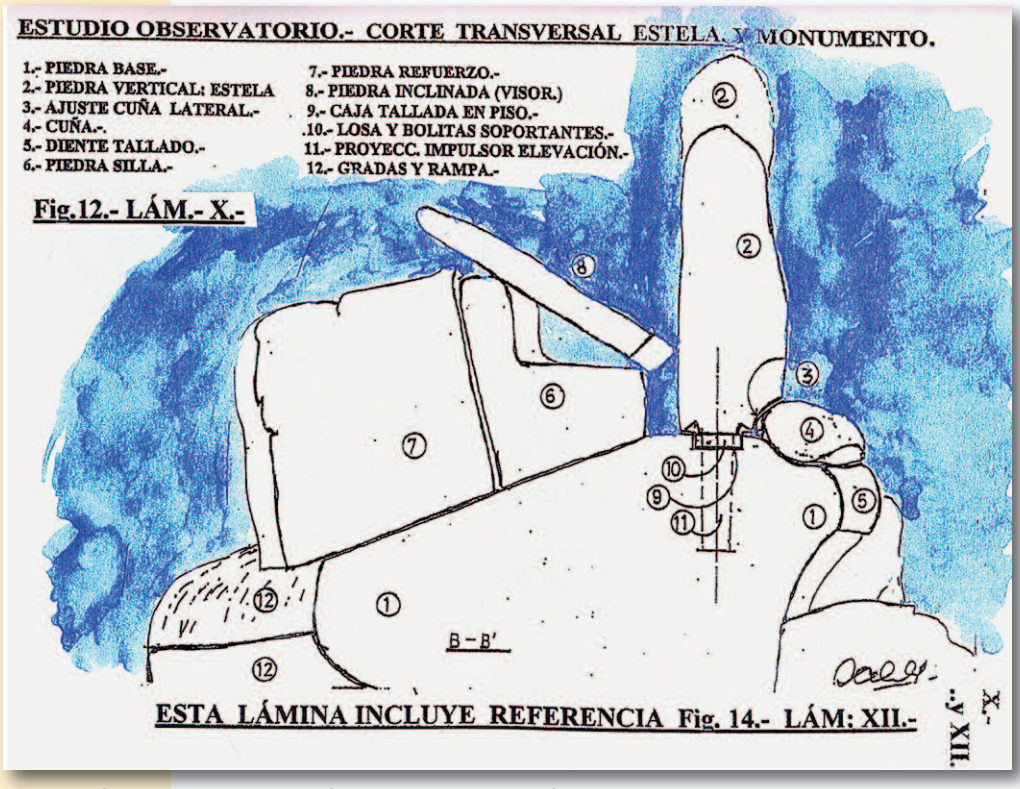
Fonck Sieveking was the author of a series of unique works of anthropology and history especially related to the origins of culture, the reality of myths and legends and the cyclic catastrophes and the migrations of the survivors among other fields. Some of the most important books by Fonck Sievking are *Ra Tapu Mana. Una mirada al mundo invisible que nos rodea* ("Ra Tapu Mana. A Look to the Invisible World that Surrounds Us", 1971), *Rapa Nui: El último refugio* ("Rapa Nui: The Last Haven", 1973) and *Kahunas. Los Poseedores del* Secreto ("Kaunas, the Keepers of the Secret", 1975).

In *Construyamos arcas* and *Vikingos y berberiscos*, Fonck Sieveking has suggested ancient connections among some Europeans, Egypt, Mohenjo-Daro, China, Eastern Island and South America. According to Fonck the origin of the megaliths of Santo Domingo is a Viking-Berber-Egyptian group that migrated in prehistoric times through Pakistan (Mohenjo-Daro), India, Southeast Asia, some Polynesian islands, Eastern Island and finally arrived to South America around 232 b. C.

In the opinion of Fonck Sieveking the remnants of these remote travelers can be found in the toponomy, in some stone inscriptions and figures and the megaliths of Santo Domingo.

One of the main megaliths of the area is the *Sun Stone*, known also as *Intihuatana* or the place "where the Sun is tied up", because of its similarity to the monuments of the Tahuantinsuyo or Inca Empire. The *Sun Stone* is a 5.30 m high menhir divided in three sections: An almost buried polished base or foundation, the basis of the menhir that reaches 1.65m, and the upper part that consists of a block 3.65m high. The width of the menhir in its lower sections is 1.67m and its average width is 0.73m.

The menhir used to mark the equinoxes, but its original position became lost when it was destroyed in 1968 [1]. In the view of Fonck Sieveking the *construction of this stone calendar requires astronomical knowledge that certainly cannot be found in people that still remain in the cultural level of primitive men with their rudimentary weapons of wood, bones and stones. This is one of the reasons why we must think*


ESTUDIO OBSERVATORIO.- CORTE TRANSVERSAL ESTELA Y MONUMENTO.
1.- PIEDRA BASE.-
2.- PIEDRA VERTICAL: ESTELA
3.- AJUSTE CUÑA LATERAL.-
4.- CUÑA.-.
5.- DIENTE TALLADO.-
6.- PIEDRA SILLA.-
7.- PIEDRA REFUERZO.-
8.- PIEDRA INCLINADA (VISOR.)
9.- CAJA TALLADA EN PISO.-
.10.- LOSA Y BOLITAS SOPORTANTES.-
11.- PROYECC. IMPULSOR ELEVACIÓN.-
12.- GRADAS Y RAMPA.-
Fig.12.- LÁM.- X.-
B - B'
ESTA LÁMINA INCLUYE REFERENCIA Fig. 14.- LÁM: XII.-
X y XII

Top: The Sun Stone or Intihuatana (Photograph by Rafael Videla Eissmann).
Bottom: An illustration of the Sun Stone by Sergio Mandujano showing the presence of stone discs inside the base that allowed the movement of the menhir during the seasons of the year (Illustration by Sergio Mandujano).

of a higher culture for the builders of the Sun Stone, a culture that could be the mysterious people who built megalithic constructions in several places, on different continents.

Fonck Sieveking has stated as well that he *could not tell when this stone calendar was built, although any astronomer could define it through mathematical calculations based on the fact that there is a reference point (the angle composed by the group of stones to the East). It would be of great interest to determine the antiquity of this prehistoric monument [2].*

In *Vikingos y berberiscos,* Fonck Sieveking following the ideas of Professor Howard Barraclough Fell (1917-1994) from the Epigraphic Society, conceived the Eastern Island roots of the toponomy of the region such as *Chimbarongo, Cachapoal, Requinoa and Tinguiririca*. In his view these names have Polinesian background [3]. Fonck Sieveking also established the presence of the Berbers in Chile based on the presence of rock inscriptions and megaliths.

Another scholar who did field research in Santo Domingo was the architect Sergio Mandujano of the Universidad Católica de Chile. He supported the ideas of Fonck Sieveking. Mandujano wrote different books about this place as well as one historical novel recreating the migration and settlements pointed out by Fonck Sieveking. As a result of his studies in Santo Domingo, Mandujano has explained that the *Sun Stone is a man made construction based on natural materials and its components give a clear sign of advanced knowledge of construction which is not found among the cultures of the area. The megaliths are reminiscent of some Egyptian stones and because of this fact, perhaps Fonck Sieveking was right when he proposed a foreign origin for those coastal megaliths [4].*

According to Mandujano the Sun Stone is in fact an *Intihuatana* which has a connection to *Amon-Ra* and was connected to another menhir which is destroyed today and was once associated with the *Sun Stone* and the Sun [5].

According to the architect, these menhirs belonged to

an ancient astronomical temple [6].

In relation to the *Sun Stone*, Mandjunado has determined, that it is *a polished mobile megalith with carvings similar to those of the Aztecs and Egyptians. For its construction sculptural skills were required in order to shape the pieces make it up. That is the case of the main standing stone, the support stone where the menhir stands and also the stone base. Good mechanical knowledge as well as knowledge about materials were needed for its construction, its ankering into the ground, its erection and its function. Finally, solid knowledge was required for its celestial functions [7].*

Mandujano also established that this early megalith is one of the most significant prehistoric monuments in Chile [8].

In addition, in his extended study of the *Sun Stone*, Mandujano has concluded *that the presence of this megalith cannot be a coincidence and it is not made by wind or water erosion or another natural formation. There is wisdom in the Sun Stone and we have to appreciate the knowledge of the people that created it and built it. And this knowledge is vast because it contains astronomy, architecture, physics and mechanics, although it may be thought that it is just a group of natural stone formations that have witnessed the passing of time, unchangeable to the hundreds or thousands of telluric movements that have taken place in the area [9].*

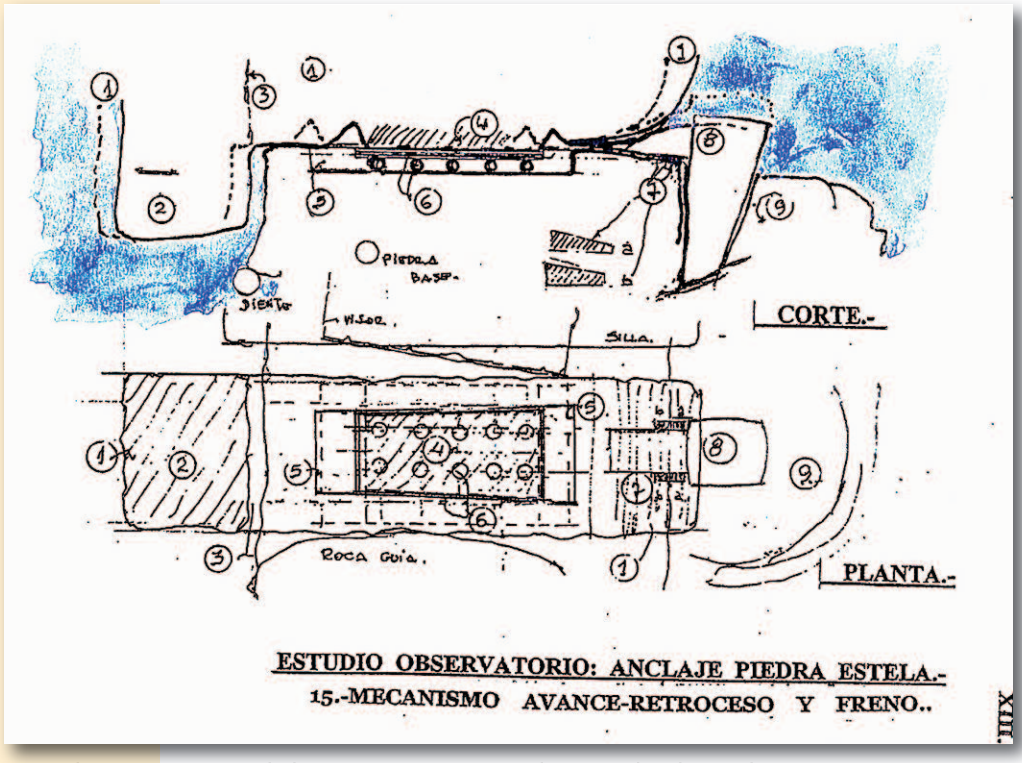
Quite possibly one of the most significant conclusions of Sergio Mandujano about this extraordinary monument is that *the stones that compose the menhir have been artificially polished and shaped appropriately in the inside of the structure –hidden to the eye– to fulfill specific functions [10].*

A lateral view of the Sun Stone, showing the mechanism of the mobile stone (Illustration by Sergio Mandujano; photography by Rafael Videla Eissmann).

1.- PIEZA VERTICAL: ESTELA MÓVIL.- LÍMITES DESPLAZAMIENTO.-
2.- TROZO COLGANTE, PIEDRA FRENO.-
3.- PIEZAS DE ANCLAJE REPARACIÓN.-
4.- ZONA CONTACTO CON PLACA MÓVIL.
5.- CAJA CALADA EN SUPERFICIE DE PIEDRA BASE DE INCLINACIÓN 2%.-
6.- LOSETA Y RODAMIENTOS MÓVILES.-
7.- CUÑA MANEJO DESPLAZAMIENTO.-
8.- ELEMENTO ELEVADOR.-
9.- ROCAS POSTERIORES.-
ESTUDIO OBSERVATORIO.-
13.-CORTE LONG. STELLA Y CAJA BASE.....

Also, near the *Sun Stone* it is possible to see a turtle (*Henu*) facing the sea that reaches about 1.80 m high and 2 m long. There is also a bird (*Manu*) which is attached to a stone wall with about 1.95 m in height. The eyes of the figure are perfectly marked on both sides. Another megalith in the area verified by Mandujano was a stone timpani (2m high and almost 4m long) that was destroyed.

One of the most intriguing of all these figures is the so called *Idol of the Mirador del Gringo* which is found at the top of a hill, presenting great similarity to



Right: The extraordinary mechanism of the Sun Stone (Illustration by Sergio Mandujano). Left: The upper side of the Sun Stone (Photography by Rafael Videla Eissmann).

the European dolmens. It is around 4.5m high and 6.5m long.

Another quite surprising discovery made by Óscar Fonck Sieveking in the hinterland –in the northern side of the Maipo River– is some sort of stone sarcophagus. Accordingly, in his book *Vikingos y berberiscos* Fonck Sieveking wrote that *there is a big rock that has been placed there, on one side of a hill. It must stand around 3m high and 1m long in its widest part. Due to its position in the hill it is quite difficult to obtain its exact measures. According to Fonck Sieveking this is possibly an Egyptian tomb, as it resembles a sarcophagus that also displays a strange shadow projection on its left side. It is a well known fact that Egyptians gave a great importance to the shadow of the bodies. It is unlikely that there could be a treasure but instead a mummy, which would be a fact of the greatest interest.*

We cannot think that this stone is a natural formation because its sides have been polished in order to give it a human form [11].

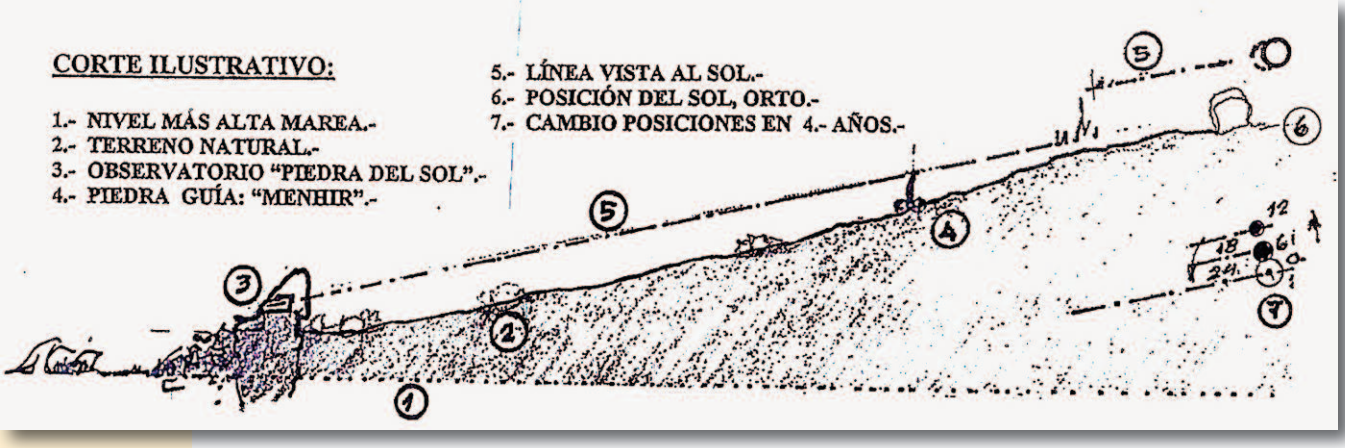
In the same book Fonck Sieveking defined another finding that remains lost today: *In the same hill where the Egyptian sarcophagus was found and not far away from it, it is possible to see two "pieces of a column". These are fragments of a circular column, maybe 12 or 15 meters away from the road, in a part of the hill where there have been some ground movement which allowed these fragments to be discovered [12].*

In addition to all these vestiges described by Fonck Sieveking and Mandujano in Santo Domingo there are the following inscriptions in the area:

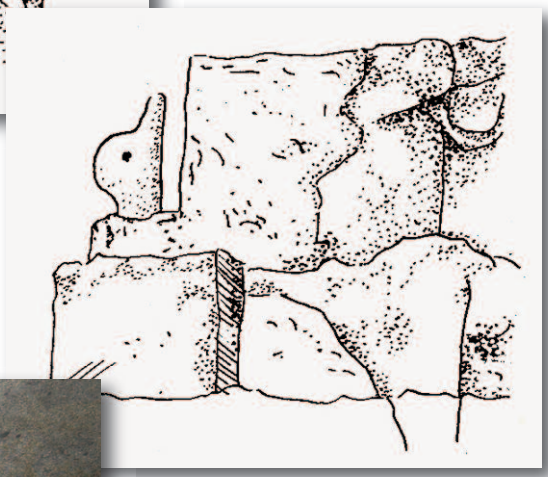
I. An isosceles triangle inscribed over a flat rock. The West side is 1.48 m; the South side is 1.72 m and the North side is 1.75. The opposite vertex of the basis of the triangle (East) pointing to the sunrise.

II. An inscription similar to a "lightning bolt". Its lowest line is 0.095m; the middle line is 0.082m and its upper line reaches 0.011m. The average width of the line is 0.015m.

In general terms, the artifacts found include spear points, harpoons, clay vessels, *metates*, mortars, "shooting stones", "donut stones", "piedras tacitas", stone hand-hammers, stones manos and fishing net


CORTE ILUSTRATIVO:
1.- NIVEL MÁS ALTA MAREA.-
2.- TERRENO NATURAL.-
3.- OBSERVATORIO "PIEDRA DEL SOL".-
4.- PIEDRA GUÍA: "MENHIR".-
5.- LÍNEA VISTA AL SOL.-
6.- POSICIÓN DEL SOL, ORTO.-
7.- CAMBIO POSICIONES EN 4.- AÑOS.-

A panoramic view of Rocas de Santo Domingo. 1. Highest tide level. 2. Ground. 3. The Sun Stone. 4. The "guiding" menhir. 5. The Sun's line projection. 6. The position of the Sun; ortho. 7. The Sun's line change position every four years (Illustration by Sergio Mandujano).



Left and center: The stone figures of a turtle and a bird, respectively, in the area of Santo Domingo (Illustrations from the book Vikingos y berberiscos by Óscar Fonck Sieveking). Right: The bird or Manu (Photograph by Rafael Videla Eissmann).

ica [13].

Certainly not all these artifacts belong to the same culture. The tombs and burials found in the area correspond to later indigenous people identified with the brachycephalic skulls. The ideas of Fonck Sieveking and subsequently by Mandujano concerning the megaliths as well as other archaeological vestiges such as stone talismans and figures of the central coast of Chile, concludes that these belonged to the European-Berbers that would have arrived around 232 b. C. Fonck Sieveking has reinforced his view through the translation of the toponomy into Rapa Nui and other non-indigenous tongues, following the theories of Professor Bell.

According to the field research developed by Óscar Fonck Sieveking, Sergio Mandujano and our own study in the area, these are the archaeological vestiges of Santo Domingo:

I. Megaliths

1. The *Sun Stone or Intihuatana.*
2. The *Idol of the Mirador del Gringo.*
3. The bird.
4. The turtle.
5. The megalithic terrace.
6. The timpani stone.
7. The sarcophagus.
8. Two fragments of a column.

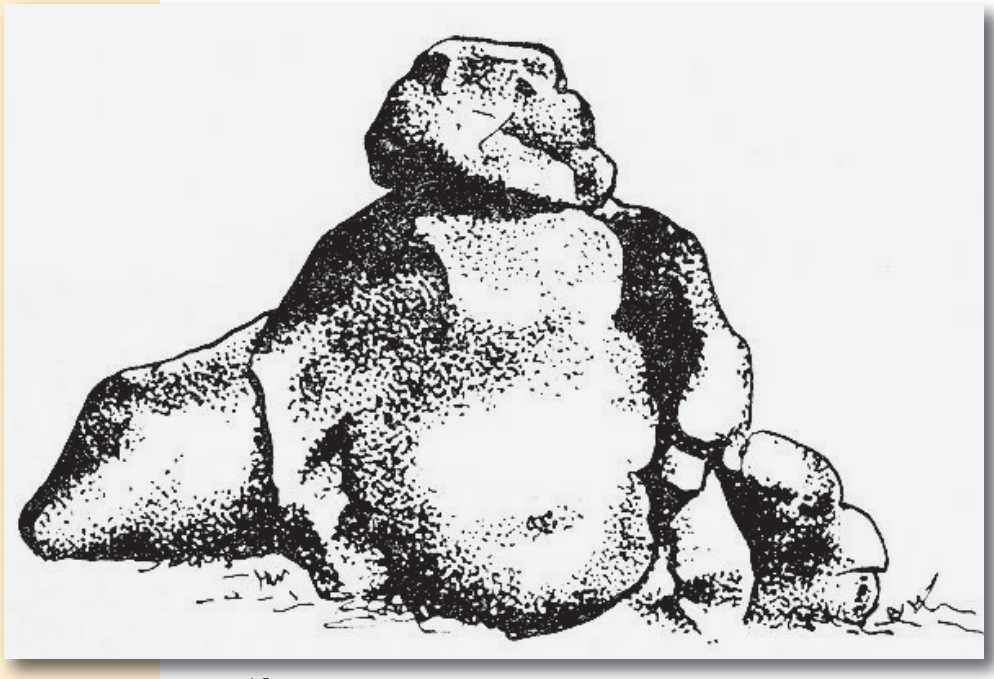
II. Inscriptions

9. A triangle, placed near the *Tomb of the Cacique*.
10. A triangle drawn over a flat rock (the same one mentioned by Fonck Sieveking?).
11. The *lightning-bolt* inscription.

weights.

The archaeological evidence shows that in the area there have been different cultural groups occupying the same physical space. Among the most fascinating vestiges found are the geometric stone discs or *Stone Stars* of three and five angles – which have significant parallels with the *Cogged Stones* in California– that can be attributed in Chile to the Huentelauquén Cultural Complex with a date of around 11.000 years. In this sense, Agustín Llagostera, former Director of the Archaeology Museum of San Pedro de Atacama, defined that these enigmatic *figures are not only the oldest vestiges from Chile but they belong to the very oldest culture of South Amer-*

A lateral view of the Sun Stone, showing the mechanism of the mobile stone (Illustration by Sergio Mandujano; photography by Rafael Videla Eissmann).



III. Stone artifacts

12. Talismans and idols.
13. Geometric discs or *Stone Stars* of three and five angles.
14. Domestic tools such as spear points, harpoons, *metates*, mortars, "shooting stones", "donut stones", "*piedras tacitas*", stone hand-hammers, stones *manos* and fishing net weights.

IV. Tombs and cemeteries

15. Tombs.
16. *Conchales* or *Kjoekkenmoeddingers*.
17. "The tomb of the Cacique".
18. An indigenous cemetery.
19. The grave of an indigenous young boy.

It is a fact that all these vestiges are not of the same culture. The cemeteries and burials as well as some of the domestic artifacts relate to late indigenous groups. But yet, who indeed built the *Sun Stone*? What technology did they have in order to build it? What was the meaning of these megalithic monuments? What is their age?

Although it is possible to find similar megaliths such as menhirs and dolmens throughout Chile –like in Patagonia and Atacama– they do not belong to any indigenous groups of the country because none of them developed such type of cultural expressions. In addition to this, there are no everyday life or magical-religious indigenous artifacts found near any of them. Also, there is no indigenous tradition about them. In this regard, concerning the megaliths of Santo Domingo, Fonck Sieveking has appropriately established that between the Maipo and Rapel rivers there was a *primitive culture of unknown origin*. Moreover, he has acknowledged a higher culture for the builders of the Sun Stone that could be that *mysterious group that has built different megalithic construction on all the continents*.

Finally, Fonck Sieveking has recognized the presence of an advanced *culture* [14], an *ethnic group* different to the indigenous people [15].

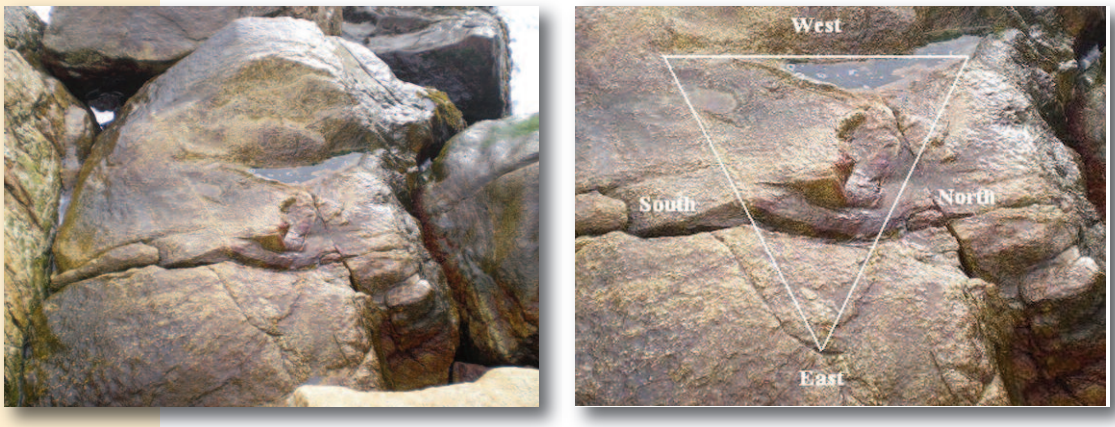
Another group before the Indians

We agree with Óscar Fonck Sieveking and Sergio Mandujano about the technology that the builders had for building this coastal astronomical temple. A technology that included architecture, physics and astronomy among other fields. And yet, following the archaeological evidence, the mythical tradition of the indigenous people and finally, the *crónicas* of the conquistadores

Left: The sarcophagus discovered by Fonck Sieveking near Santo Domingo (Illustration from the book Vikingos y berberiscos by Óscar Fonck Sieveking). Right: The two fragments of a column in the same hill where the sarcophagus was found (Illustration from the book Vikingos y berberiscos by Óscar Fonck Sieveking).

and missioners, we cannot agree with the idea that the builders of the *Sun Stone* and the megaliths came from Europe, North Africa, Egypt, or from any other place in the world.

The reason is found in first term in the archaeological evidence that shows that the Paleoamericans, the first inhabitants of the continent had dolicoid skulls, unlike to the Indios characterized by the brachycephalic skulls. The *cronistas*, missioners and European explorers of the *New World*, such as Américo Vespucio, José de Acosta, Antonio de Montesinos, Antonio de Herrera, Felipe Guamán Poma de Aya, Pedro de Valdivia and Alonso de Ovalle –among many others– witnessed the remaining individuals of this group and referred them as the *indios blancos* or *White Indians* that culturally and ethnically were different to the Indios and whose traces have been discovered all over the continent.



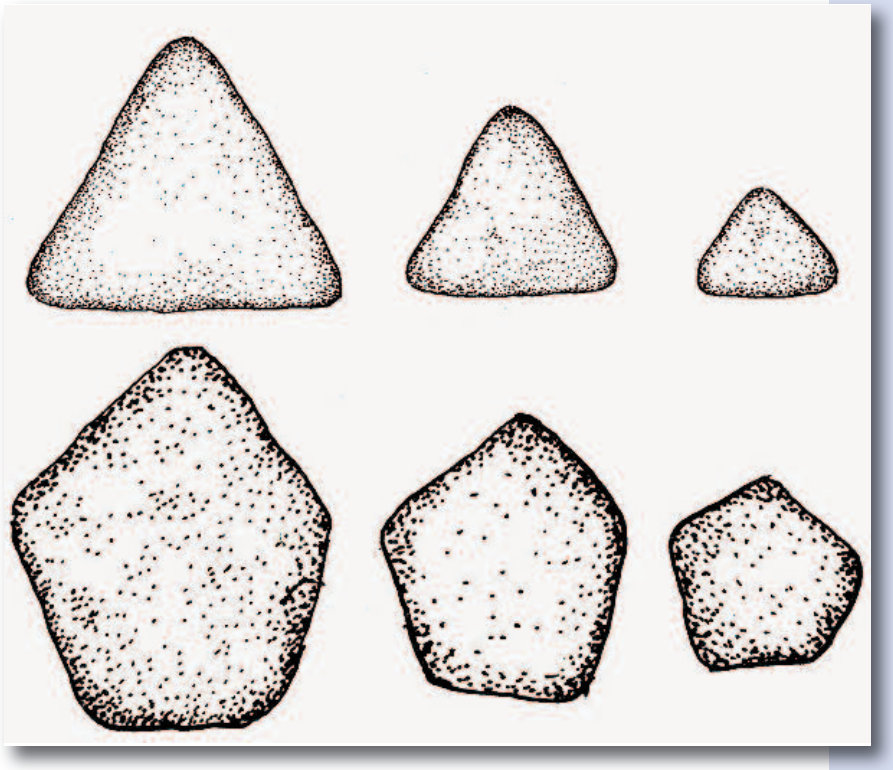
The peculiar triangle inscription found in the coast. A natural perfect formation? What would be its purpose? (Photograph by Rafael Videla Eissmann).

The *indios blancos* were the descendant of the Viracochas or *White Gods* who established the base of the civilizations in the Americas. Thus, both the mythical tradition and the archaeological and ethnographic evidence point out that the megaliths of Santo Doming as well as the megaliths from other places in Chile and the Americas correspond to the very first inhabitants of the continent or Paleoamericans.

The crónica of conquistador Pedro Pizarro enlights the existence of this group as an eyewitness testimony. Consequently, in his *Relación del Descubrimiento y Conquista de los Reinos del Perú* ("A Relation of the Discovery and Conquest of the Kingdoms of Perú", 1571) Pizarro wrote: *The Guancas and Chachapoyas and Cañares female Indians were common: The most beautiful and shaped. The rest of the women were not beautiful or ugly but regular. The people of this Kingdom of Perú were white, trigueños [corn-colored]. And among the lords and ladies they were white like Spaniards. I saw in this land an Indian woman and a boy so white and blond that they did not have color. They* [the Indios] *said about them [the woman and the boy] that they were the Offsprings of the Idols [16].*

"Idols" was the term used in the time of the Spanish Conquest to refer to the Gods. The "Offsprings of the Gods".

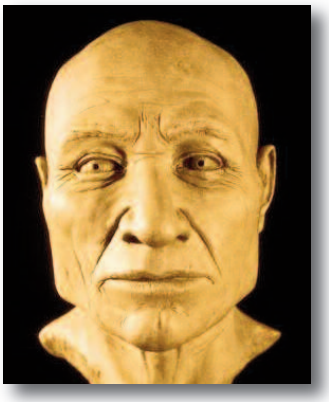
Several scholars, hisorians and researchers of the Pre-Columbian Americas like José Toribio Medina, Diego Barros Arana, Roberto Rengifo, Arthur Posnansky and Edmund Kiss have also defined the presence of these native inhabitants that populated the continent before the immigration of different groups from Asia. This aboriginal race had a continental civilization or *General Empire [17]* whose vestiges are the astronomical-megalithic constructions and temples as it can be read

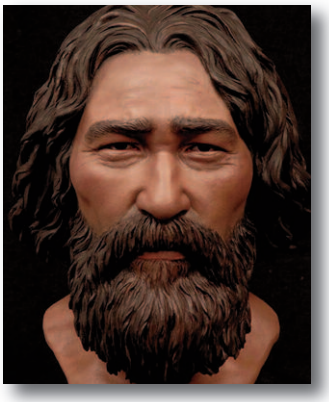


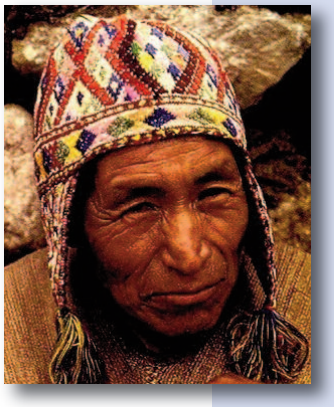
Left: The lightning bolt inscription in Santo Domingo. This ideographic symbol is found in petroglyphs as well as in vessels and textile patterns in Chile and in South America in general (Photograph by Rafael Videla Eissmann). Right: Some of the stone geometric discs or Stone Stars discovered Santo Domingo (Illustration from the book Vikingos y berberiscos by Óscar Fonck Sieveking).

in numerous reports given by *cronistas* such as Felipe Guamán Poma de Ayala, the Inca Garcilazo de la Vega and father José de Acosta. As a result, historian Diego

the work of the civilization that they found. The indigenous population that lived in the 16th century in the nearby areas of these venerated and mysterious ruins,







The facial reconstruction of a Paleoamerican shows the ethnic characteristics of the White Indios. a, b. The dolicoid skull of the Kennewick Man, a Paleoamerican whose face was reconstructed confirming the presence of a different Pre-Columbian group than the indigenous: It is a White Indian. c. Another reconstruction of the Kennewick Man –based in the forensic reconstruction made by Amanda Danning and built by the StudioEIS and Jiwoong Cheh–. In both cases the fenotype does not belong to the Indios. d. A contemporaneous indigenous man of the Andes highland, with brachycephalic skull.

Barros Arana has explained that *the tradition of the Native American peoples at the time of the European Conquest could not clarify the origins of the civilization, or about its birth or development. The mounds or pyramidal constructions that are found in the United States, the majestic palaces of Copán and Palenque in Central America and those of Tiahuanaco, among many others –contemporany at least to the Egyptian pyramids– were abandoned and ruined already at the time of the European Conquest, were not ignored their history and had only fabulous and odd traditions about the former civilization that built these constructions. The inscriptions found among them could not be read properly. The powerful monarchies of the Aztecs and Incas, that cannot be considered of great antiquity because the different studies of their chronology just give them some few centuries, raised from the remainings of a far distant civilization and what is more, a most advanced one [18].*

This primitive group of the continent was severely

Pre-Columbian representations of the White Indians. Left: A stone bust discovered in the beginning of the 20th century in the ruins of Tiahuanaco or the Metropolis of the Viracochas by Professor Arthur Posnansky Center: The Lady of the Mask, a Huari mummy with blue eyes that was found in August 2008 in the huaca Pucllana in Lima, Perú. Right: An anthropomorfic figure discovered in the South of Chile. It does not fit also with the stereotype of the Indios (Museo Chileno de Arte Precolombino).

struck with the last drastic world catastrophe or Deluge that took place about 13.000 years ago which caused the transformation of the inhabitable areas. This cosmic phenomenon has been recognized by different studies in recent years [19].

The oldest and most enigmatic places in the Americas such as Calçoene, Tiahuanaco, Puma Punku, Nazca, *El Enladrillado* and the megaliths of Santo Domingo –among others–, belong to this ancient and civilized group, the *White-Gods* or Viracochas of Ancient America.

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[1] The Sun Stone was rebuilt by architect Sergio Mandujano in the first years of the 1980s.

[2] Fonck Sieveking, Ó. Construyamos arcas. Page 51.

[3] Fonck Sieveking, Ó. Vikingos y berberiscos. Page 62. See also pages 118-119.

[4] Mandujano L., S. La Piedra del Sol. Page 12. Mandujano has pointed out the presence of small stone balls inside the base of the menhir (Mandujano L., S. Id. Page 17).

[5] Mandujano L., S. La Piedra del Sol. Pages 115 and 119. The function of the menhir-stone is described too in page 272.

[6] Mandujano L., S. La Piedra del Sol. Page 181.

[7] Mandujano L., S. Estudios urbanos. Page 523.

[8] Mandujano L., S. Estudios urbanos. Page 20.

[9] Mandujano L., S. El Secreto de las Rocas. Page 6.

[10] Mandujano L., S. La Piedra del Sol. Page 2.

[11] Fonck Sieveking, Ó. Vikingos y berberiscos. Page 62.

[12] Fonck Sieveking, Ó. Vikingos y berberiscos. Page 63.

[13] La Tercera Newspaper. March 29, 2001. Page 21.

[14] Fonck Sieveking, Ó. Vikingos y berberiscos. Page 62.

[15] Fonck Sieveking, Ó. Vikingos y berberiscos. Page 61.

[16] Fernández Navarrete, M.; Salvá, M. & Sainz de Baranda, P. Colección de documentos inéditos para la historia de España. Page 380.

[17] American Antiquities, Albany, 1833, pág. 27. In: Medina, J. T. Los aborígenes de Chile. Page 54.

[18] Barros Arana, D. Historia general de Chile. Página 19.

[19] This world cataclysm is known today as the Clovis Comet Catasthrophe. See Terrestrial Evidence of a Nuclear Catastrophe in Paleoindian Times (March 2001); Evidence for an extraterrestrial impact 12,900 years ago that contributed to the megafaunal extinctions and the Younger Dryas cooling (October 9, 2007); Younger Dryas "black mats" and the Rancholabrean termination in North Americ (May 6, 2008); Biostratigraphic evidence supports Paleoindian population disruption at ≈12.9 ka. (December 16, 2008); Wildfire and abrupt ecosystem disruption on California's Northern Channel Islands at the Ållerød–Younger Dryas boundary (13.0–12.9 ka). (December 2008); Nanodiamonds in the Younger Dryas Boundary Sediment Layer (January 2, 2009);

Shock-synthesized hexagonal diamonds in Younger Dryas boundary sediments (August 4, 2009); Archaeological Perspectives on the ExtraTerrestrial Impact Hypothesis, 12,900 B.P.: A View from Western North America (November 10, 2009); The Murray Springs Clovis site, Pleistocene extinction, and the question of extraterrestrial impact (March 2, 2010); Discovery of a nanodiamond-rich layer in the Greenland ice sheet (August 2010); Evidence from central Mexico supporting the Younger Dryas extraterrestrial impact hypothesis (March 27, 2012); Nanodiamonds and wildfire evidence in the Usselo horizon postdate the Allerød-Younger Dryas boundary (May 15, 2012) and Very high-temperature impact melt products as evidence for cosmic airbursts and impacts 12,900 years ago (July 10, 2012).

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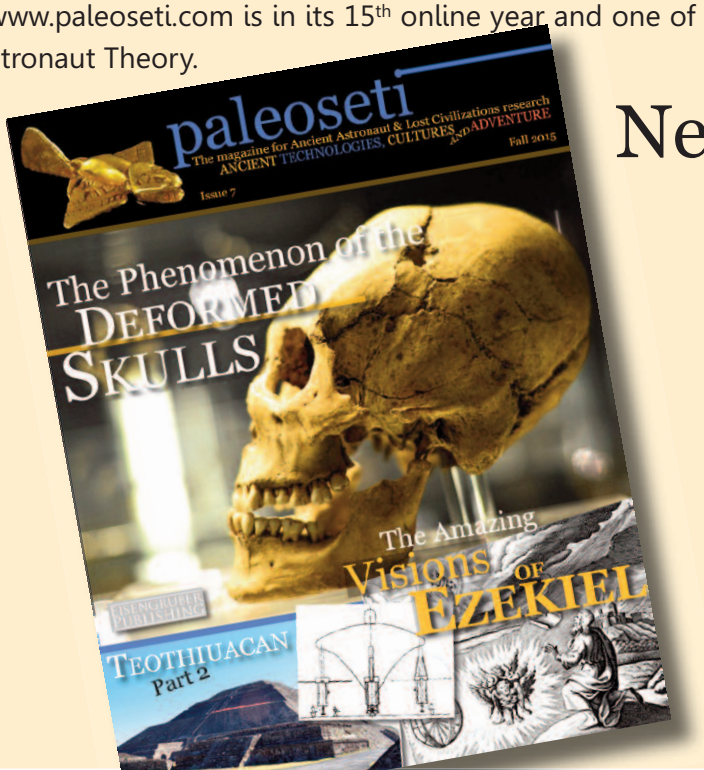

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